

“His eye is always on the future,” says Lana Del Rey (left) of Grainge, with fellow UMG artist Kanye West

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Power 100

February 14, 2015 | billboard.com

†The new No. 1 is Lucian Grainge: “The industry has broken five artists this past year. We’ve broken four of them”

†Disruption is finally here: 31 first-timers shake up the list

†How the top execs live: The fixers, secret clubs and health trends they swear by

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JIMMY CHOO



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"Power is being able to shape culture and move it forward," says Grainge. From left: Lana Del Rey, Grainge and Kanye West photographed for the cover by Joe Pugliese on Feb. 2 at Milk Studios in Los Angeles.

DISRUPTION IS THE NEW NORMAL

DEFORRESTATION IS DUE IN NO SMALL PART TO THE
ruminations on power in countless magazines through the years.
We've read a good many of them; we know you have, too.

Such “power packages” obviously make for good copy — anytime folks are ranked against their colleagues or competitors, it’s a reckoning for some and a positive reinforcement for others. The lists also get people talking. And calling. And emailing and texting. (Snapchat? Not just yet, thankfully.)

Some try to commiserate at the weight of our task: Unless you or your boss sits atop our Power 100, we are, in effect, idiots.

Nevertheless, in compiling a power list, how do we define the term “power”? It’s not as simple as is often said: You don’t always know it when you see it. (Frankly, many of the top 20 are terrible self-promoters.) A few certainties: Power is the ability to make significant deals happen, and to increase a company’s footprint as the industry shifts and braces for an uncertain future.

Power is a hefty slab of market share, a positive revenue trend and ample room for growth. In other words, power is money. It's having everyone, everywhere take your call, no matter the time or circumstance.

It's the ability to affect consumer behavior and choices and finding a way to tell artists what to do and convincing them it was

all their idea in the first place. Power elicits a rare combination of respect and fear. It's captured by our cover photo, and the photo on this page as well.

Although Universal Music Group chairman/CEO Lucian Grainge was our clear top choice, the difference between Nos. 2 through 5 is razor-thin and worthy of all the *tsuris* we've endured. Beyond that, and throughout the rest of the list, there are power brokers at every position. The actual ranking aside, this exercise is an affirmation of the gathering strength of the music industry. Nearly three dozen new names appear on this year's Power 100 — an astounding percentage of turnover, and one that makes us wonder how different the list could look next year.

And when the first Snapchat complaint will be lodged.

 Tony Blair

Tony Gervino, **EDITOR-IN-CHIEF**



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HOT 100



Ne-Yo (left) and Pitbull rekindle the chart magic of their 2011 No. 1, "Give Me Everything."

Ne-Yo And Pitbull's 'Time' Ticks Up The Chart

JUST LIKE HOLLYWOOD, pop music fans love a good sequel. After ruling the Billboard Hot 100 in summer 2011 with "Give Me Everything" (which topped the chart dated July 9 that year), **Pitbull** and **Ne-Yo** reteam to heat up the winter with another celebratory dance-pop hit, "Time of Our Lives." The song surges 21-11 on the Feb. 14 Hot 100, with sales accounting for the majority (44 percent) of its chart activity: "Time" bounds 12-9 on Digital Songs with a 27 percent increase to 83,000 downloads sold in the week ending Feb. 1, according to Nielsen Music. It also jumps into the top 10 (17-10) on Radio Songs

(61 million audience impressions, up 26 percent) and rises 48-37 on Streaming Songs (3.3 million U.S. streams, up 17 percent).

The vault of "Time of Our Lives" is just part of Ne-Yo's latest chart action: The singer (who moonlights as Motown senior vp A&R) also debuts at No. 5 on the Billboard 200 with his sixth studio album, *Non-Fiction*. The set starts with 59,000 equivalent units, with 82 percent from traditional album sales. *Non-Fiction* includes "Time," but the song was first released on Pitbull's *Globalization*, which debuted and peaked at No. 18 on the Dec. 13, 2014 Billboard 200 and has sold 105,000 copies.

—GARY TRUST

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
1	1	1	#1 Uptown Funk!	AG SG 5 WKS	Mark Ronson Feat. Bruno Mars M.RONSON,J.BHASKER,BRUNO MARS [BRUNO MARS, P.LAWRENCE II,M.RONSON,J.BHASKER,D.GALLASPY,N.WILLIAMS]	RCA	1	12
2	2	2	Thinking Out Loud	IGOSLING [E.C.SHEERAN,A.WADGE]	Ed Sheeran	ATLANTIC	2	17
4	3	3	Take Me To Church ▲	A.HOZIER-BYRNE [A.HOZIER-BYRNE]	Hozier	RUBYWORKS/COLUMBIA	2	25
3	4	4	Blank Space ▲	MAX MARTIN,SHELLBACK [T.SWIFT,MAX MARTIN,SHELLBACK]	Taylor Swift	BIG MACHINE/REPUBLIC	1	14
8	6	5	Sugar	AMMOCIRKUT [A.LEVINE,J.COLEMAN, LGOTTWALD,JAHMAL HOUSE,M.POSNER,H.R.WALTER]	Maroon 5	222/INTERSCOPE	5	3
6	7	6	Lips Are Movin ▲	K.KADISH [M.TRAINOR,K.KADISH]	Meghan Trainor	EPIC	4	15
7	8	7	I'm Not The Only One ▲	J.NAPES,S.FITZMAURICE [J.NAPES,S.SMITH]	Sam Smith	CAPITOL	5	22
9	9	8	Jealous ▲	SIR NOLAN [J.JONAS,N.LAMBROZA,S.WILCOX]	Nick Jonas	SAFEHOUSE/ISLAND/REPUBLIC	7	21
5	5	9	Shake It Off ▲	MAX MARTIN,SHELLBACK [T.SWIFT,MAX MARTIN,SHELLBACK]	Taylor Swift	BIG MACHINE/REPUBLIC	1	24
12	10	10	Centuries ▲	J.R.ROTEM,OMEGA [J.R.ROTEM,P.V.STUMP,P.WENTZ,J.TROHMAN, A.HURLEY,M.J.ONSECAC,R.KUMAR,J.TRANTNER,S.VEGA]	Fall Out Boy	DCD2/ISLAND/REPUBLIC	10	21

Billboard Hot 100



Dr. Luke co-produced Usher's "I Don't Mind" and Ne-Yo's "She Knows," both hits that you rap on. Did he make those beats with you specifically in mind?

JUICY J *Yup. For the Usher record, Luke was trying to get me on it, but I was on tour. I was trying to go to a big studio to do it, but he was like, "You did 'Bandz A Make Her Dance' in a hotel room, right?" I was like, "Yeah — I did it in a closet." So I went to a hotel room and recorded it on a cheap-ass \$200 mic. Usher loved it, but later on, I went to a studio and redid it.*

You're executive producer of ASAP Rocky's upcoming album. What's the extent of your input?

I was there from the beginning. Executive-producing, it means picking out the best songs, beats — making everything the best.

**How far along are you on your mixtape
*Blue Dream & Lean 2?***

It's pretty much done. **Lex Luger, Sonny Digital** and **Mike Will Made It** produce on it, but I did a lot too. I'm going to give you that old **Three 6 Mafia** sound. —JEFF ROSENTHAL

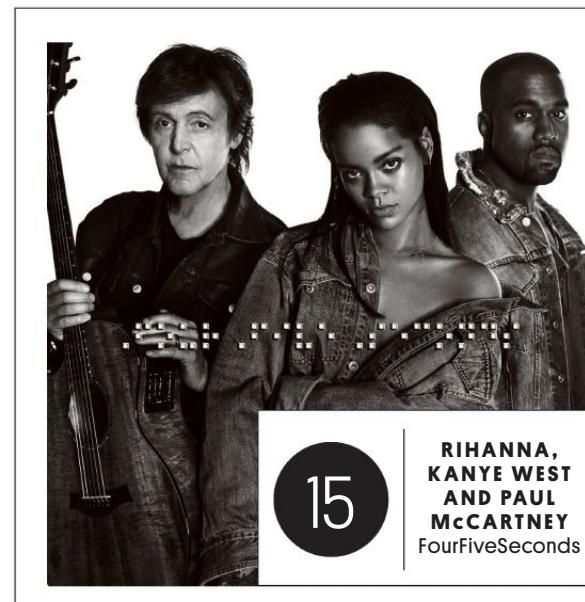


The Young Money trio rockets into the Hot 100's top 40 as this 1990s-house-influenced track flies 50-11 on Digital Songs (72,000, up 162 percent). It also enters the top 10 on Hot Rap Songs (12-6) and Hot R&B/Hip-Hop Songs (20-9).

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			IMPRINT/PROMOTION LABEL				
24	21	11	Time Of Our Lives	DR. LUKE/CIRKUT [A.C.PEREZ,L.GOTTIWALD, S.TAFT,H.R.WALTER,A.BURNA,S.C.SMITH]	Pitbull & Ne-Yo MR. 305/POLO GROUNDS/RCA	11	8
10	11	12	All About That Bass ▲	K.KADISH [M.TRAINOR,K.KADISH]	Meghan Trainor EPIC	1	30
17	14	13	I Don't Mind	DR. LUKE,CIRKUT [J.HOUSTON,L.GOTTIWALD, JAHMAL,HOUSE,T.THOMAS,I.THOMAS,H.R.WALTER]	Usher Feat. Juicy J RCA	13	11
36	20	14	Love Me Like You Do	MAX MARTIN,A.PAYAM [MAX MARTIN, S.KOTECHA,I.SALMANZADEH,A.PAYAMI,I.LO]	Ellie Goulding CHERRYTREE/REPUBLIC/INTERSCOPE	14	4
-	54	15	DG FourFiveSeconds	RHIANNA & KANYE WEST & PAUL McCARTNEY [K.WEST,P.MCCARTNEY,M.DANE, J.CLOWEST,P.MCCARTNEY,K.DOCKERY, M.GOLDSTEIN,J.R.DAUGLASS,RETH,D.LAUSTIN,ER.BERG,H.GOLDSTEIN]	Rihanna & Paul McCartney WESTBURY ROAD/MCDEAN,GRIFFIN,J.R.DAUGLASS,RETH,D.LAUSTIN,ER.BERG,H.GOLDSTEIN/ROC NATION	15	2
11	12	16	Love Me Harder ●	A.PAYAMI,P.SVENSSON [MAX MARTIN, S.KOTECHA, P.SVENSSON,A.PAYAMI,I.TESFAYE,A.BALSHE]	Ariana Grande & The Weeknd REPUBLIC	7	17
19	17	17	Only	DR. LUKE,CIRKUT,MIKE [O.I.MARIA, H.GOTTIWALD,CARTER, I.MCQUELMAN,L.GOTTIWALD,I.THOMAS,I.THOMAS,H.R.WALTER]	Nicki Minaj Feat. Drake, Lil Wayne & Chris Brown YOUNG MONEY/CASH MONEY/REPUBLIC	12	14
14	13	18	I Don't F**k With You ●	DI MUSTARD/K.WEST [S.M.ANDERSON,D.MCFARLANE,K.WEST, MADAM,W.HANSBROD,NATCHED,M.WEBB,I.E.STEVENS,D.J.ROGERS SR.]	Big Sean Feat. E-40 G.O.O.D./DEF JAM	11	19
15	15	19	The Heart Wants What It Wants ▲	ROCKMAFIA [S.GOMEZ,A.ARMAZO,D.JOST,I.JAMES]	Selena Gomez HOLLYWOOD	6	13
26	23	20	CoCo	O.FLORES [O.FLORES,S.THOMAS]	O.T. Genesis CONGLOMERATE/ATLANTIC	20	11

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	Peak Position	Weeks On Chart
			PRODUCER [SONGWRITER]	IMPRINT/PROMOTION LABEL			
27	26	21	Stay With Me ▲	1NAPES, S.FITZMAURICE, R.JERKINS [S.SMITH, J.NAPIER, W.PHILLIPS]	Sam Smith CAPITOL	2	43
(18)	(19)	22	7/11 ●	B.KNOWLES, B.JOHNSON, DETAILS, S.SWIFT [B.JOHNSON, N.C.FISHER, B.KNOWLES]	Beyonce PARKWOOD/COLUMBIA	13	10
16	18	23	Animals	SHELLBACK [A.N.LEVIN, SHELLBACK, B.LEVIN]	Maroon 5 222/INTERSCOPE	3	24
20	22	24	No Type	MIKE WILL MADE-ITS, LEE [M.L.WILLIAMS, A.BROWN, K.U.BROWN]	Rae Sremmurd EARDRUMA/INTERSCOPE	16	19
(50)	(38)	25	She Knows	DR. LUKE, CIRKUT [S.C.SMITH, J.HOUSTON, L.GOTTWALD, H.R.WALTER]	Ne-Yo Feat. Juicy J COMPOUND ENTERTAINMENT/MOTOWN/CAPITOL	25	11
(22)	(24)	26	Ghost ●	R.B.TEDDER, N.ZANCANELLA [E.HENDERSON, R.B.TEDDER, N.ZANCANELLA]	Ella Henderson SYCO/COLUMBIA	22	14
-	(71)	27	Truffle Butter	NICKI MINAJ Feat. Drake [NINETEEN85, M.J.COLES (OT.MARAJ, A.GRAHAM, D.CARTER, P.JEFFRIES, M.J.COLES)]	NICKI MINAJ YOUNG MONEY/CASH MONEY/REPUBLIC	27	2
(13)	16	28	The Hanging Tree	James Newton Howard [J.NEWTON-HOWARD, S.FAULCONER, J.WEDMAN, S.COLLINS, J.C.FRAITES, W.SCHULTZ]	James Newton Howard Feat. Jennifer Lawrence LIONS GATE/REPUBLIC	12	10
(52)	(37)	29	Style	MAX MARTIN, SHELLBACK [T.SWIFT, MAX MARTIN, SHELLBACK, A.PAYAMI]	Taylor Swift BIG MACHINE/REPUBLIC	29	8
21	25	30	Tuesday	M.SHERAN, L.WAYNE, SONNY DIGITAL [M.SHERAN, O.ALEEM, A.GRAHAM]	Featuring Drake TUESDAY Feat. Drake OVO SOUND/WARNER BROS.	12	19
(38)	(34)	31	G.D.F.R.	FLO RIDA Feat. Gemini & Lookas [D.FRANK, A.CEDAR, M.BEARD (D.LIARD, J.FRANKS, A.CEDAR, D.WOODS, RODRIGUEZ, M.CAREN, C.W.MILLER, G.GOLSTEIN, B.BROWN, H.ESCOTT, L.KARL, LLIORDAN, M.DICKSON, S.ALLEN)]	FLO RIDA POE BOY/ATLANTIC	31	12
(30)	(31)	32	Riptide ●	VANCE JOY [J.CASTLE, J.KEOGH, E.WHITE (VANCE JOY)]	Vance Joy F-STOP/ATLANTIC	30	32
(47)	(40)	33	Prayer In C	LILLYWOOD & ROBIN SCHULZ [R.SCHULZ, P.GUIMARD (N.HADIBA, B.COTTO)]	LILLYWOOD & ROBIN SCHULZ CHOKE INDUSTRY/TONSPIEL/CINQ 7/WARGRAM/ATLANTIC/RPF	33	9
28	30	34	Habits (Stay High) ▲	TOVE LO [THE STRUTS (T.LO, J.LERLSTROM, L.SODERBERG, D.LEDINSKY)]	TOVE LO ISLAND/REPUBLIC	3	36
23	28	35	Bang Bang ▲	JESSIE J, ARIANA GRANDE & NICKI MINAJ [MAX MARTIN, B.GORANSSON, O.YA (MAX MARTIN, S.KOTECHA, R.B.GORANSSON, O.T.MARAJ)]	JESSIE J, ARIANA GRANDE & NICKI MINAJ LAVA/REPUBLIC	3	27
29	32	36	Elastic Heart	SIA [DIPLO, KURSTIN (S.K.I.FURLER, T.W.PENZT, A.SWANSON)]	SIA MONKEY PUZZLE/RCA	17	4
33	33	37	Chandelier ▲	SIA [J.SHATKIN, G.KURSTIN (S.K.I.FURLER, J.SHATKIN)]	SIA MONKEY PUZZLE/RCA	8	39
(70)	(27)	38	Earned It (Fifty Shades Of Grey)	THE WEEKND [S.R.MOCCI, O.QUEENEVILLE (A.TESFAYE, S.R.MOCCI, O.QUEENEVILLE, A.BALSHE)]	THE WEEKND XO/REPUBLIC	27	6
25	29	39	Waves ▲	MR. PROBZ [MR. PROBZ (D.P. STEHR, J.RAHMOUNI)]	MR. PROBZ LEFT LANE/ULTRA/RCA	14	24
31	36	40	Don't	ED SHEERAN [R.RUBIN, B.NNENY BLANCO (E.C.SHEERAN, B.LEVIN, R.SAADIQ, D.ROBINSON, A.S.MUHAMMED-JONES, C.OWENS)]	ED SHEERAN ATLANTIC	9	34
(45)	(41)	41	I See You	LUKE BRYAN [J.STEVENS (L.BRYAN, L.LAIRD, A.GORLEY)]	LUKE BRYAN CAPITOL NASHVILLE	41	10
35	35	42	Heroes (We Could Be) ●	ALESSO Feat. Tove Lo [ALESSO (A.LINDBLAD, T.IO, D.BOWIE, B.ENO)]	ALESSO REFUNE/DEF JAM	31	18
(56)	(52)	43	Stuck On A Feeling	PRINCE ROYCE Feat. Snoop Dogg [J.LEVIGAN (J.LEVIGAN, D.MELEJ, O.GOLAN, S.D.MARTIN, A.MALIK, C.C.BROADUS JR., D.JONES, M.KEITH, H.BOYD)]	PRINCE ROYCE RCA	43	6
43	45	44	Rude ▲	MAGIC! [A.MESSINGER (A.NATWEH, A.MESSINGER, M.R.PELLIZZER, A.TANAS, B.SPIVK)]	MAGIC! LATUM/RCA	1	41
(32)	39	45	I Lived	ONE REPUBLIC [R.B.TEDDER, B.KUTZLE (R.B.TEDDER, N.ZANCANELLA)]	ONE REPUBLIC MOSLEY/INTERSCOPE	32	10
(46)	(43)	46	Talladega	ERIC CHURCH [J.JOYCE (E.CHURCH, L.LAIRD)]	ERIC CHURCH EMI NASHVILLE	43	15
(49)	(44)	47	Sun Daze	FLORIDA GEORGIA LINE [J.MO (C.R.BARLOWE, J.FRASURE, S.BUXTON, T.HUBBARD, B.KELLEY)]	FLORIDA GEORGIA LINE REPUBLIC NASHVILLE	44	15
(54)	(51)	48	Lonely Tonight	BLAKE SHELTON Feat. Ashley Monroe [S.HENDRICKS (B.ANDERSON, R.HURD)]	BLAKE SHELTON WARNER BROS. NASHVILLE/VWMN	48	9
(71)	(53)	49	Take Your Time	SAM HUNT [Z.CROWELL, S.MCANALLY (S.HUNT, J.OSBORNE, S.MCANALLY)]	SAM HUNT MCA NASHVILLE	49	5
(58)	(56)	50	Outside	CALVIN HARRIS Feat. Ellie Goulding [CALVIN HARRIS (CALVIN HARRIS, E.GOULDING)]	CALVIN HARRIS FLY EYE/COLUMBIA	50	8

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
			PRODUCER [SONGWRITER]					
42	46	51	Night Changes	One Direction	SYCO/COLUMBIA	31	11	
(59)	55	52	Make Me Wanna	Thomas Rhett	VALORY	52	12	
51	49	53	Sledgehammer	Fifth Harmony	SYCO/EPIC	40	10	
69	63	54	I Bet My Life	Imagine Dragons	IMAGINE DRAGONS [IMAGINE DRAGONS] KIDINAKORNER/INTERSCOPE	53	13	
(41)	42	55	Something In The Water	Carrie Underwood	M.BRIGHT [UNDERWOOD, C. DESTEFANO, B. JAMES] 19/ARISTA NASHVILLE	24	18	
(37)	67	56	Heartbeat Song	Kelly Clarkson	G.KURSTIN [K.DIOGUARDI, J.EVIGAN, A.MAE, M.ALLAN] 19/RCA	37	3	
72	65	57	Ayo	Chris Brown & Tyga	NIC NAC, M.L.KRAGEN [C.M.BROWN, M.R.NGUYEN-STEVENSON, N.BALDING, M.L.KRAGEN, J.JACKSON] RCA	40	4	
(61)	58	58	Feeling Myself	Nicki Minaj	Feat. Beyoncé YOUNG MONEY/ /CASH MONEY/REPUBLIC HIT-BOY & KNOWLES [OMARAJA, B.KNOWLES, S.ROWWE, C. HOLLIS]	43	7	
(64)	61	59	Just Gettin' Started	Jason Aldean	M.KNOX [C. DESTEFANO, R. AKINS, A. GORLEY] BROKEN BOW	59	10	
53	57	60	Try Me	DeJ Loaf	DDS [D.M.TRIMBLE, D.D.SMITH] IBGM/COLUMBIA	45	15	
(63)	60	61	Drinking Class	Lee Brice	M.MCCLURE, K.JACOBS, L.BRICE [J.KEAR, D.FRASIER, E.M.HILL] CURB	60	16	
(77)	68	62	Like A Cowboy	Randy Houser	D.GEORGE [R.Houser, B.LONG] STONEY CREEK	62	9	
(74)	64	63	Shut Up And Dance	WALK THE MOON	T.PAGNOTTA [N.PETRICA, E.MAIMAN, K.RAY, SWALI GAMAN, B.BERGER, R.MCMAHON] RCA	63	12	
(67)	59	64	Often	The Weeknd	BEN BILLION, S.THE WERKND, J.QUEENNEVILLE [A.TESFAYE, B.DIEHL, J.QUEENNEVILLE, A.BALSHED, S.SCHOFIELD, A.KOCATEPE, S.ALISMEN] XO/REPUBLIC	59	16	
(81)	70	65	Apparently	J. Cole	J.L.COLE [J.COLE, F.TRECCA] DREAMVILLE/ROC NATION/COLUMBIA	65	7	
(75)	66	66	Mean To Me	Brett Eldredge	L.LAIRD [B.ELDREDGE, SCOOTER CARUSOE] ATLANTIC/WMN	66	13	
87	73	67	Throw Sum Mo	Rae Sremmurd	Featuring Nicki SOUNDZ [A.BROWN, K.L.BROWN, K.COBY, M.L.WILLIAMS, J.P.FELTON, O.T.MARAJ, J.WILLIAMS] EARDRUMA/INTERSCOPE	67	5	
RE-ENTRY	68	Only One	Kanye West	Feat. Paul McCartney	KWEST, P.MCCARTNEY [K.WEST, P.MCCARTNEY, KIRBY LAURYN] G.O.O.D./ROC-A-FELLA/DEF JAM	35	4	
(83)	77	69	Ain't Worth The Whiskey	Cole Swindell	M.CARTER [C.SWINDELL, A.SANDERS, J.MARTIN] WARNER BROS. NASHVILLE/WMN	69	5	
79	74	70	Lonely Eyes	Chris Young	J.STRUD [J.BULFORD, J.MATTHEWS, L.VEITZ] RCA NASHVILLE	70	7	
(78)	76	71	All About It	Hoodie Allen	Feat. Ed Sheeran R.E.P./WARRINGTON [S.MARKOWITZ, E.C.SHEERAN, P.WARRINGTON, R.J.FERGUSON] HOODIE ALLEN	71	4	
-	86	72	Trap Queen	Fetty Wap	T.FADD [W.J.MAXWELL, T.FADD] RGF/300	72	2	
(48)	81	73	Homegrown	Zac Brown Band	J.JOYCE, Z.BROWN [Z.BROWN, W.DURRETT, N.MOON] VARVATOS/REPUBLIC/BMLG/SOUTHERN GROUND	48	3	
55	62	74	Shotgun Rider	Tim McGraw	B.GALLIMORE, T.MCGRAW [H.LINDSEY, M.GREEN, T.VERGES] MCGRAW/BIG MACHINE	38	18	
HOTSHOT DEBUT	75	Shots	Imagine Dragons	NOT LISTED [NOT LISTED]	KIDINAKORNER/INTERSCOPE	75	1	
-	94	76	Somebody	Natalie La Rose	Feat. Jeremih COOK CLASSICS, THE FUTUREISTS [V.LOBBAN-BEAN, A.SCHWARTZ, J.KHAJADOURIAN, G.MERRILL, S.RUBICAM] L.M.G./REPUBLIC	76	2	
(80)	80	77	Homegrown Honey	Darius Rucker	F.ROGERS [D.RUCKER, C.KELLEY, N.CHAPMAN] CAPITOL NASHVILLE	77	10	
76	75	78	God Made Girls	RaeLynn	J.MOI [RAELYNN, N.GALION, L.MCKENNA, L.ROSE] VALORY	61	15	
(88)	88	79	Geronimo	Sheppard	S.STUART [G.SHEPPARD, A.SHEPPARD, J.BOVINO] EMPIRE OF SONG/SCHOOLBOY/REPUBLIC	79	6	
(91)	89	80	Post To Be	Omarion & Jhene Aiko	Feat. Chris Brown MAYBACH/ATLANTIC	80	4	
NOT LISTED [NOT LISTED]								



The fab three blasts 54-15 on the Hot 100 with "FourFiveSeconds" — marking **Paul McCartney's** biggest hit since 1986. Following its first full week of availability, the unlikely collaboration vaults 19-4 on the Digital Songs chart with a 160 percent increase to 138,000 downloads sold, good for the Hot 100's top Digital Gainer award. On Radio Songs, the ballad bounds in at No. 36 (35 million in audience, up 47 percent). The song's official video was released Feb. 3, so streaming should further help its fortunes on the Feb. 21 Hot 100. —G.T.

2 Weeks Ago	Last Week	This Week	Title	CERTIFICATION	Artist	IMPRINT/PROMOTION LABEL	Peak Position	Weeks On Chart
			PRODUCER [SONGWRITER]					
NEW	81	Budapest	BLACKWOOD C. [G.EZRA, J.POTT]	George Ezra	COLUMBIA	81	1	
(86)	83	82	Take It On Back	D.GEORGE, C.BRYANT	RED BOW	82	5	
57	72	83	Beg For It	Iggy Azalea	Feat. MO THE INVISIBLE MEN THE ARCADE [A.A. KELLY, C. AITCHISON, J.A. PERWORTH, G. ASTASIO, Q. MCKENZIE, J. TURNER]	27	15	
66	79	84	L.A.LOVE (la la)	Fergie	WILL.I.AM/INTERSCOPE	27	17	
(96)	90	85	Say You Do	Dierks Bentley	R.COPPERMAN [M.T.RAMSEY, S.MCANALLY, T. ROSEN]	CAPITOL NASHVILLE	85	3
(60)	69	86	Til It's Gone	Kenny Chesney	B.CANNON, K.CHESNEY [R.CLAWSON, D.L.MURPHY, J.YEARY]	BLUE CHAIR/COLUMBIA NASHVILLE	60	14
90	97	87	Dangerous	David Guetta	Feat. Sam Martin D.GUETTA, G.HIJUN FORTS, D.MARTIN, L.IGVAN [D.GUETTA, G.HIJUN FORTS, D.MARTIN, L.IGVAN, J.ROBBINS]	WHAT A MUSIC/ PARLOPHONE/ATLANTIC	56	15
-	95	88	Can't Stop Dancin'	Becky G	DR.LUKE, C.IRKUT, A.C. [R.M.GOMEZ, L.GOTTWALD, J.THOMAS, A.CASTILLO, VASQUEZ, H.R.WALTER]	KEMOSABE/RCA	88	3
(94)	92	89	What We Ain't Got	Jake Owen	J.MOI [T.J.GOFF, J.MEADOWS]	RCA NASHVILLE	89	5
(98)	93	90	The Body	Wale	Feat. Jeremih K.COBY [O.AKINTIMEHIN, J.P.FELTON, C.GRAND, R.S.KELLY]	EBM MUSIC/MAYBACH/ATLANTIC	90	3
(99)	98	91	A Guy Walks Into A Bar	Tyler Farr	J.CATINO, J.KING [M.PEIRCE, J.SINGLETSON, B.TURS]	COLUMBIA NASHVILLE	91	5
NEW	92	Chains	NOT LISTED [NOT LISTED]	Nick Jonas	SAFEHOUSE/ISLAND/REPUBLIC	92	1	
65	78	93	Perfect Storm	Brad Paisley	L.WOOTEN, B.PAISLEY [B.PAISLEY, L.T.MILLER]	ARISTA NASHVILLE	52	17
89	87	94	Body Language	Kid Ink	Feat. Usher & Tinie Tempah STARGATE CASHMERE CAT [B.L.COLLINS, M.S.ERIKSEN, T.E.HERMANSEN, M.A.HOIBERG, L.RAYMOND, J.V.KACHINGWE]	THA ALUMNI/ GROUP/ 88 CLASSIC/RCA	72	17
NEW	95	Talking Body	NOT LISTED [NOT LISTED]	Tove Lo	ISLAND/REPUBLIC	95	1	
96	91	97	I Bet	Clara	H-MONEY [H.D.SAMUELS, J.THOMAS, J.THOMAS, C.P.HARRIS]	EPIC	96	1
95	91	98	Not For Long	B.o.B	Feat. Trey Songz P.L.MILAN, JR. [B.R.SIMMONS, JR., P.RODRIGUEZ, M.NILAN, JR., P.J.JONES, A.IZQUIERDO, J.NEVERSON]	REBEL ROCK/GRAND HUSTLE/ATLANTIC	91	4
RE-ENTRY	98	I Mean It	G-Eazy	Feat. Remo G.GILLUM, R.R.GREEN, C.ANDERSON	REMO THE HITMAKER, C.ANDERSON	98	3	
82	84	99	Steal My Girl	One Direction	J.BUNNETTA, J.RYAN, P.PWESTERLUND [W.A. HECTOR, J.BUNNETTA, E.DREWERTET, J.RYAN, J.TOMLINSON, J.PAYNE]	SYCO/COLUMBIA	13	18
93	100	100	***Flawless	Beyoncé	Feat. Nicki Minaj, Or Chimamanda Ngozi Adichie HIT-BOY & KNOWLES, REY REEL [B.KNOWLES, NASH, C.HOLLIS, R.REEL, R.MUHAMMAD, O.OMARAJA, B.JENAMIN, P.BROWN, A.A.PATTON]	PARKWOOD/COLUMBIA	41	19



The 21-year-old British singer-songwriter makes his Hot 100 entrance as parent debut full-length *Wanted on Voyage* bows on the Billboards 200 at No. 21. The album starts with 19,000 equivalent units.



Tove Lo follows her No. 3 breakthrough "Habits (Stay High)" (down 30-34) by scoring another hit with "Talking Body." She also co-wrote Ellie Goulding's "Love Me Like You Do" (20-14).





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Volume 127 / No. 4

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"The speed of change excites me."
—Lucian Grainge

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 ALADDIN - ORIGINAL BROADWAY CAST
 (principal soloist)

ALEXANDRA SILBER

BEST MUSICAL THEATER ALBUM
 WEST SIDE STORY -
 SAN FRANCISCO SYMPHONY
 (principal soloist)

AUDIEN

BEST REMIXED RECORDING,
 NON-CLASSICAL
 "POMPEII," BASTILLE (AUDIEN REMIX)

BASTILLE

BEST NEW ARTIST

**BENNY BLANCO
 (OF BENZEL)**

ALBUM OF THE YEAR
 X, ED SHEERAN
 (producer)

BERNHOFT

BEST R&B ALBUM
 ISLANDER

CHARLI XCX

RECORD OF THE YEAR
 "FANCY"

BEST POP DUO/
 GROUP PERFORMANCE
 "FANCY"

CHRIS THILE

BEST CONTEMPORARY
 INSTRUMENTAL ALBUM
 BASS & MANDOLIN
 BEST INSTRUMENTAL
 COMPOSITION
 "TARNATION"

CLEAN BANDIT

BEST DANCE RECORDING
 "RATHER BE"

COLDPLAY

BEST POP DUO/
 GROUP PERFORMANCE
 "A SKY FULL OF STARS"

BEST POP VOCAL ALBUM

HOST STORIES

BEST MUSIC FILM

HOST STORIES

DISCLOSURE

BEST DANCE RECORDING
 "F FOR YOU"

DJ SNAKE

BEST MUSIC VIDEO
 "TURN DOWN FOR WHAT"

***DUKE DUMONT**

BEST DANCE RECORDING
 "I GOT YOU"

ED SHEERAN

ALBUM OF THE YEAR
 X

BEST POP VOCAL ALBUM
 X

BEST SONG WRITTEN
 FOR VISUAL MEDIA
 "I SEE FIRE"

ILOVEMAKONNEN

BEST RAP/SUNG
 COLLABORATION
 "TUESDAY"

coda

* Coda Client Only

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 ONLY**

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NEW YORK

MONTEREY

AWARD NOMINEES

JAX JONES
BEST DANCE RECORDING
"I GOT YOU"

JESS GLYNNE
BEST DANCE RECORDING
"RATHER BE"

JOHN WATERS
BEST SPOKEN WORD ALBUM
CARSICK: JOHN WATERS
HITCHHIKES ACROSS AMERICA

JOHNNY MCDAID
(OF SNOW PATROL)
ALBUM OF THE YEAR
X, ED SHEERAN
(producer; engineer/mixer)

MAT ZO
BEST DANCE/
ELECTRONIC ALBUM
DAMAGE CONTROL

NAUGHTY BOY
ALBUM OF THE YEAR
IN THE LONELY HOUR,
SAM SMITH
(producer)

NICKEL CREEK
BEST AMERICAN
ROOTS PERFORMANCE
"DESTINATION"
BEST AMERICANA ALBUM
A DOTTED LINE

NOAM PIKELNY
BEST BLUEGRASS ALBUM
NOAM PIKELNY PLAYS
KENNY BAKER PLAYS
BILL MONROE

**OLD CROW
MEDICINE SHOW**
BEST FOLK ALBUM
REMEDY

ROBIN SCHULZ
BEST REMIXED RECORDING,
NON-CLASSICAL
"WAVES," MR PROBZ
(ROBIN SCHULZ REMIX)

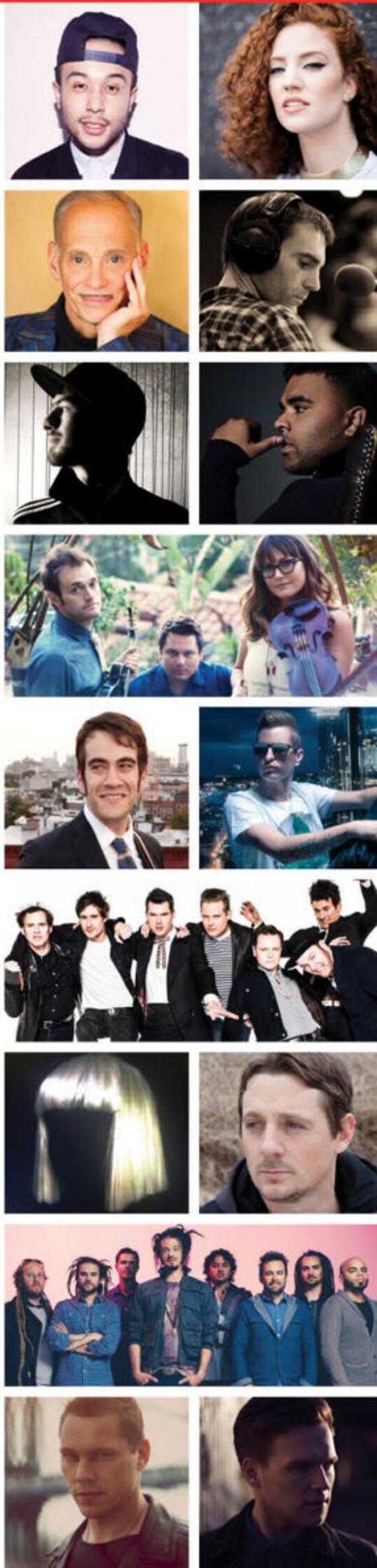
SIA
RECORD OF THE YEAR
"CHANDELIER"
SONG OF THE YEAR
"CHANDELIER"
BEST POP SOLO PERFORMANCE
"CHANDELIER"
BEST MUSIC VIDEO
"CHANDELIER"

SOJA
BEST REGGAE ALBUM
AMID THE NOISE AND HASTE

STURGILL SIMPSON
BEST AMERICANA ALBUM
METAMODERN SOUNDS
IN COUNTRY MUSIC

TIËSTO
BEST REMIXED RECORDING,
NON-CLASSICAL
"ALL OF ME," JOHN LEGEND
(TIËSTO'S BIRTHDAY TREATMENT REMIX)

**TOURIST
(WILLIAM PHILLIPS)**
SONG OF THE YEAR
"STAY WITH ME," SAM SMITH
(co-writer)



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Go Further



IS THE FUN OVER?

JUST TWO YEARS AFTER A BEST NEW ARTIST GRAMMY WIN, JACK ANTONOFF HAS ALREADY GONE SOLO AND NATE RUESS IS UP NEXT AS INSIDERS SPECULATE ON A SPLIT FOR THE PLATINUM BAND

BY JOE LYNCH

A

AFTER BEATING OUT SOME HEAVY competition (**Frank Ocean**, **The Lumineers**, **Alabama Shakes**, **Hunter Hayes**) to win the Grammy for best new artist in 2013, **Fun** has followed up with something few expected: Nothing.

According to multiple sources, the band — comprising **Nate Ruess**, 32, **Jack Antonoff**, 30, and **Andrew Dost**, 31 — seems on the verge of a breakup, with weeks, even months, going by with little to no communication among band-mates. The cause of the discord? A “clash of egos.” The result: a three-way splinter.

Billboard has learned that front-man Ruess has started recording a solo album with producer **Jeff Bhasker**, who helmed Fun’s Grammy-winning *Some Nights*, which has sold 1.6 million albums, according to Nielsen Music. “He’s written a lot of songs,” says a source, confirming that it will be released by Warner Music Group’s Atlantic (Fun’s label), though no timetable is set. (Atlantic declined to comment for this story.)

Antonoff, meanwhile, has become the group’s most visible member thanks to a well-received solo project, **Bleachers**, whose *Strange Desire* ended up on several “best of 2014” lists (of course, dating *Girls* creator-star **Lena Dunham** doesn’t hurt his public profile). Antonoff has been devoting his time to *Bleachers*, who

are signed to RCA, and his songwriting career (recent credits include **Taylor Swift**’s *1989* and a new track by **Grimes**).

Multi-instrumentalist Dost has kept busy, too, crafting the score for *The D Train*, a movie starring **Jack Black** and **James Marsden** that IFC recently picked up at the Sundance Film Festival. He also has started playing out on his own and is in talks for a publishing deal, according to another source.

So what does this all mean for the 7-year-old **Fun**, whose appeal spans teens and adults? Given the massive success of the band’s second album, an “extended hiatus,” as some groups like to spin their internal squabbles, feels unlikely — but so does new **Fun** music in 2015. (The last time the members

THE OVER UNDER



Missy Elliott’s Super Bowl halftime performance brings her a 996 percent sales gain for the week ending Feb. 2.



Spotify CEO **Daniel Ek** cancels a planned Russia launch, reportedly due to the country’s political and economic turmoil.



Haim will join fellow Grammy nominee (and Hawaiian vacation pal) **Taylor Swift** for select 2015 dates on her *1989* World Tour.

were seen together was for a one-song performance on *The Tonight Show* in June 2014; Ruess has guested on songs like **Pink**'s "Just Give Me a Reason" and **Eminem**'s "Headlights."

To that, Grammys executive producer **Ken Ehrlich** offers a silver lining: "[There's] no doubt in my



mind that, whether they continue as Fun or as solo artists, both Jack and Nate have big futures ahead. I loved the Bleachers CD, and I've heard a few tracks that Nate has done, and they're both musically great."

But when it comes to solo projects from rock bands, conventional logic tends to hold true: They don't sell as well. For instance, the solo album to emerge from **Fall Out Boy**'s hiatus — **Patrick Stump**'s *Soul Punk* — moved just 9,000 copies when it debuted in 2011. The 2010 debut by **The Damned Things**, a supergroup featuring two FOB members and **Anthrax**'s **Scott Ian**, missed the Billboard 200 entirely. But FOB came back in a big way, selling 218,000 album-equivalent units of its second post-reunion release *American Beauty/American Psycho*, the band's best showing since 2007.

Ultimately, say industry insiders, it will take a big payday — like a headlining spot at Coachella, where a band can command around \$1 million — to bring even the worst of former friends back together. ☀

N.W.A. Movie Moving Ahead

Suge Knight's arrest disrupts but doesn't derail Universal's *Straight Outta Compton*

BY TATIANA SIEGEL

While **Suge Knight**'s murder charge, Feb. 3 not guilty plea, revoked \$2 million bail and reported courtroom panic attack play out like a Hollywood drama, Universal Pictures is moving forward with its Aug. 14 release of **N.W.A.** biopic *Straight Outta Compton*.

Knight, 49, the one-time rap mogul and founder of Death Row Records, was at the center of a fatal hit-and-run accident on Jan. 29 just miles from a *Compton* promotional shoot in Los Angeles. Universal declined to comment or clarify what type of footage was being filmed, but sources say that **Paul Hunter**, a commercial and music video director who has worked with **Britney Spears** and **Jennifer Lopez**, was behind

Straight Outta Compton cast members (from left) O'Shea Jackson Jr. (playing his father, Ice Cube), Jason Mitchell (Eazy E) and Corey Hawkins (Dre).



the camera when Knight showed up on the *Compton* set uninvited and got into a verbal altercation with **Cle "Bone" Sloan**, a former gang member and actor (*Training Day*) who often works as a Hollywood liaison on inner-city sets. Given Knight's violent past, Universal immediately shut down the set. (It's unclear if N.W.A. founders and *Compton* producers **Dr. Dre** and **Ice Cube** were present.) But police say Knight drove to Tam's Burgers nearby and kept sparring with Sloan, then drove his vehicle into the 51-year-old. Sloan was hospitalized in stable condition. Another man, 55-year-old **Terry Carter**, died at the scene.

Outside of sending sympathy to the victims, reaction to the news among those in the hip-hop community has been surprisingly quiet, much like talk of a schedule shift for

Compton. A source insists everything is "status quo" with the film, adding, "We like our release date; we don't want to change anything, and we're hoping we can stick to everything we have." As for the commercial shoot, Universal has yet to resume production. But an insider says, "I would be shocked if it's scrapped. The expectation is that it will finish." ☀

KICKSTARTER'S GRAMMY ROLL

The crowdfunding service helped pay for a record seven albums nominated for the 2015 awards

One of the less-mentioned feats of the 2015 Grammy Awards is its most impressive: A record seven nominated albums were largely financed by Kickstarter, up from four in 2014. Music remains the crowdfunding platform's most popular category, with more than \$135 million pledged

to 35,470 projects (nearly half funded successfully) since the site's 2009 launch. And while the company has not yet made it to a marquee category, **Arcade Fire**'s 2011 win for best album shows victory for an independent is possible. —HARLEY BROWN

ALBUM	Lee "Scratch" Perry, <i>Back on the Controls</i>	A Far Cry, <i>Dreams & Prayers</i>	Antonique Smith, "Hold Up Wait a Minute (Woo Woo)," from <i>Speechless</i>	Brady Rymer & The Little Band That Could, <i>Just Say Hi!</i>	Mike Farris, <i>Shine for All the People</i>	Jeremy Fox, "All My Tomorrows," from <i>With Love</i>	Jo-El Sonnier, <i>The Legacy</i>
NOMINATED FOR	Best reggae album	Best chamber music/small-ensemble performance	Best traditional R&B performance	Best children's album	Best roots gospel album	Best arrangement, instruments and vocals	Best regional roots music album
ARTIST BIO	The reggae pioneer's latest LP channels the lumbering, lo-fi dub of his Black Ark studio in the '60s and '70s	This 17-piece orchestra reimagines a composition based on the kabbalist rabbi of Provence, Isaac the Blind	Whitney Houston inspired this debut from the Broadway star (<i>Rent</i>) and songwriter (Eminem, Beyoncé)	After years of sharing stages with Bob Weir and Bob Dylan, a seasoned guitarist tunes to a more kid-friendly frequency	The Screamin' Cheetah Wheelies founder stokes swamp fires of roots music from Memphis and New Orleans	A student with big dreams and a love for big band, Fox takes on Frank Sinatra with his doctoral thesis in jazz composition	An introduction to traditional Cajun French music — a cousin to zydeco — aims to expand its audience
AVERAGE DONATION	\$100	\$72	\$228	\$80	\$119	\$44	\$73
HIGHEST DONATION	\$3,032	\$1,000	\$7,500	\$1,500	\$5,500	\$250	\$500
AMOUNT RAISED	\$21,469	\$27,245	\$50,027	\$21,424	\$27,738	\$7,101	\$4,522



Knight (right) with attorney David Kenner during his Feb. 3 arraignment.



**American Express is proud to
congratulate Rich Lehrfeld for
a fourth consecutive year on
the Billboard Power 100 List.**



FKA Twigs Vs. Twigs

What's in a name? Plenty, as the ongoing — and complex — jockeying over these acts' stage monikers shows

BY ERIQ GARDNER

AS FKA TWIGS, acclaimed British singer **Tahlia Barnett** has one of music's most memorable monikers. The question is: Will she be able to keep it?

In April 2014, just prior to her live American debut, the 27-year-old, then known simply as **Twigs**, was slapped with a lawsuit by **Linda** and **Laura Good**, who had been performing for two decades as **The Twigs** and hold a registered trademark. According to the documents in the case, Barnett first reached out to the Goods by email in June 2013, and later offered them \$15,000 if they, or at least their creative handles, could co-exist.

The two sides did not come to an agreement, and even though Barnett modified her professional name to FKA Twigs (FKA standing for "formerly known as"), the Goods still sought a temporary restraining order against her. The singer and her reps at Beggars Group opposed, telling the judge in part, "Bands have routinely used derivative names in order to avoid consumer confusion."

Dinosaur became **Dinosaur Jr.**, **Blink** became **Blink-182**, **Suede** became **The London Suede**, and **The Charlatans** became **The Charlatans U.K.** Here, FKA Twigs is clearly and easily distinguishable from The Twigs. ●

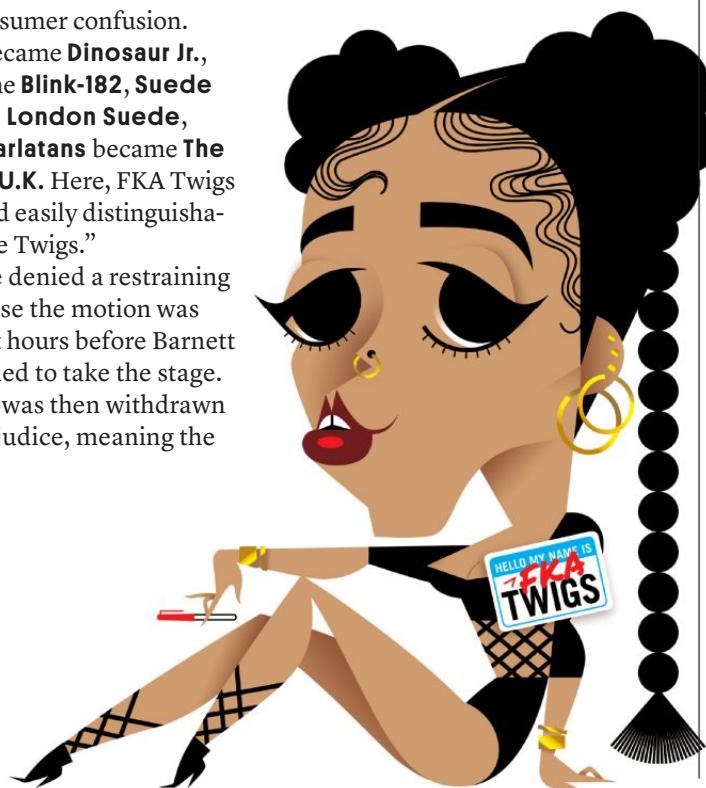
The judge denied a restraining order because the motion was brought just hours before Barnett was scheduled to take the stage. The lawsuit was then withdrawn without prejudice, meaning the

Goods have preserved the right to sue again.

"We have not agreed to this distinction," Laura Good tells *Billboard*. "Since September 2013, [Barnett] has been on notice of her willful trademark violation."

Lisa Borodkin, attorney for the Goods, is slightly more conciliatory. She says her clients need to police their "Twigs" mark under trademark law and that the situation won't be fully resolved unless Barnett enters a personal use agreement — presumably paying more than \$15,000 for the rights to the trademark. (Reps for FKA Twigs did not respond to requests for comment by press time.)

On the other hand, as long as Barnett doesn't encourage any abbreviation of the name, she seems likely to escape further legal action. But if the billing at her Coachella appearances in April is changed to read "FKA FKA Twigs," the Goods may have stepped up their game. ●



Can Taylor Own 'This Sick Beat'?

Legal experts weigh in on the singer's trademark binge, as recent filings indicate a big merch push

BY MEGAN BUERGER

ALTHOUGH SHE'S notoriously protective of her brand, **Taylor Swift** isn't known to be especially litigious. But the singer has been on a trademark tear, attempting to register a handful of phrases in advance of her 1989 World Tour, which launches in Tokyo on May 5.

In addition to playful lines like "this sick beat," found on her single "Shake It Off," Swift's recent requests to the U.S. Patent and Trademark Office include relatively esoteric phrases like "Nice to meet you, where you been?" and "Party like it's 1989." Some 37 applications have been filed on her behalf since October 2014, shortly before Swift's album was released, presumably to thwart unofficial vendors from ripping off her brand with such merch as shirts, hats, bags, toys and lanyards.

But, offers one trademark watcher, the move could signal a massive merchandising push of her own. Attorney **Martin Schwimmer**, who runs the popular Trademark Blog, foresees "a very

ambitious licensing program" that is less about protecting against exploitation and more about expanding a line of products.

The move itself isn't unusual. Such artists as **Britney Spears** and **Beyoncé** have attempted to trademark a popular song title ("Toxic") or an alter ego ("Sasha Fierce"), a corporate strategy that **Richard Rochford**, a partner in New York's intellectual property litigation group Haynes and Boone, likens to Swift "marking her territory."

Rochford explains that unlike copyright law, trademark rights don't require the phrases to be absolutely unique or for the applicant to have coined them personally. Therefore, obtaining the rights requires an artist to prove that they're profiting off of a phrase associated with their brand. In Swift's case, that could mean she has already manufactured, say, a "Shake It Off" salt-and-pepper set. Adds Rochford, "She's saying she wants the ability to make money off of the things she's created. Whether the net she's cast is too wide remains to be seen." ●



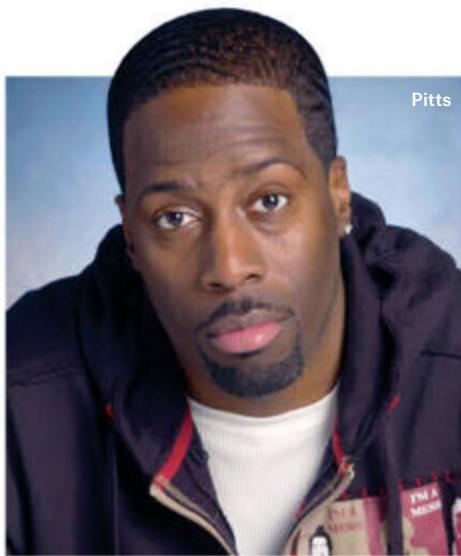
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Pitts

A PLAN TO GROW AFTER J. COLE

RCA Records' Mark Pitts has 10 Grammy noms, Miguel up next and one goal for ByStorm Entertainment: 'I'm trying to build my own LaFace'

BY GAIL MITCHELL

Between his dual roles as president of urban music at RCA and CEO of ByStorm Entertainment, a joint venture with the label, **Mark Pitts**, 44, rode into 2015 with 10 Grammy nominations and a third consecutive Billboard 200 No. 1 album, *2014 Forrest Hills Drive*, by ByStorm management client **J. Cole**. Now he's rolling the dice on multiple acts, including **Miguel** and newcomer **Luke Christopher**, while overseeing an RCA slate spiked with new releases from **Chris Brown** and **Tyga**, **Charlie Wilson** and **Usher**. "I'm trying to build my own LaFace," the Brooklyn native says.

How did you react to the Grammy noms?

The one that struck a nerve was **Mali**: Known for his gospel work when I signed him, my goal was to bring him into the middle. He's up for best urban contemporary album with Chris Brown, **Pharrell Williams**, **Beyoncé** and **Jhene Aiko** ... What I set out to do is happening.

J. Cole had the biggest-selling week of any R&B/hip-hop album in 2014 without a formal single.

I have to give all credit to Cole. A lot of people were nervous, but he stood his ground and we supported him.

What's the latest on Miguel's new album?

We're 90 percent done. Its working title is *Wild Heart* and we're talking second quarter. He's tired of people asking, "Who are you? Do you like girls?" He tells me, "I want everyone to know I am wild, funny, edgy and love women. I need this album to connect."

Super Bowl Synch Smackdown!

Who scored the most as commercials went crazy with music?

BY ANDREW HAMPP

A HALFTIME VIEWING AUDIENCE of 118.5 million wasn't the only record broken by Super Bowl XLIX. Synchs — songs licensed for commercials that aired during the big game — reached new highs at the top three music publishers, with Warner/Chappell reporting 14, Sony/ATV clocking 12 and Universal Music Publishing Group tallying 20. (Sony and Warner's totals were from the main telecast; UMPG's tally includes pregame spots.)

As ad rates have soared — to \$4.5 million for the cost of a 30-second spot during NBC's broadcast of the big game — licensing royalties for songwriters and artists have gotten healthier, too.

Brian Monaco, executive vp/worldwide head of advertising, film and TV at Sony/ATV, says that although the company booked fewer synchs than the 2014 telecast (12 vs. 14), the overall revenue was up thanks to a \$2 million fee for a rerecording of **The Beatles**' "All You Need Is Love" for Ecuador Tourism, a regional commercial for American Family Insurance featuring **Jennifer Hudson** covering **The Five Stairsteps**' "Ooh Child" and a newly recorded version of **Woody Guthrie**'s "This Land Is Your Land" by Sony/ATV writer **Marc Cibilia** for Jeep. (Synch fees for the 2015 Super Bowl ranged from \$75,000

to \$2 million, depending on the length of the commercial campaign and whether the original master was used.)

"People are consuming more music in ads than ever, [so] brands need to make big statements," says Monaco, noting that licensing windows have been narrowed from a year with renewals to six to nine months to keep up with demand. "But there are still songs that can command a major premium when you put them on a Super Bowl platform."

Ron Broitman, executive vp/head of synchronization at Warner/Chappell Music and Rhino Entertainment, adds that Warner Music had seven synchs on the masters side, including **Harry Chapin**'s "Cat's in the Cradle," for which Nissan paid \$1 million. "We continue to see the impact of powerful songs on advertising, which makes for a vibrant and competitive marketplace," he says. "Warner saw one of its best Super Bowls from a licensing standpoint this year, which is a testament to strong relationships and the privilege of working with amazing music."

Expect the synch wave to stay afloat heading into the Feb. 8 Grammy Awards, where spots soared past \$1 million for the first time in 2014. Advertisers such as Pepsi, MasterCard, and Hyundai will all likely debut new creative. ●

BUDWEISER



Sleeping at Last's cover of The Proclaimers' "I'm Gonna Be (500 Miles)" soundtracks "Lost Dog."

ECUADOR TOURISM



A spoken "All You Need Is Love" — a rare synch for the Beatles canon — draws viewers to the South American country.

NISSAN



Chapin's bittersweet "Cat's in the Cradle" accompanies this paean to the joys and trials of parenthood.

AMERICAN FAMILY INSURANCE



Hudson plays up family ties with her gospel-inflected rendition of The Five Stairsteps' "Ooh Child."

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6 GRAMMY® NOMINATIONS

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4 GRAMMY® NOMINATIONS



3 GRAMMY® NOMINATIONS



2 GRAMMY® NOMINATIONS

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FOR KING & COUNTRY DAVID ARTHUR GARCIA ARIANA GRANDE DAVID GREENBAUM KEVIN KADISH GREG KURSTIN KENDRICK
LAMAR MALI MUSIC NICKEL CREEK SMOKIE NORFUL KATY PERRY JULIAN RAYMOND RUFUS REID JESSE SHATKIN
NOAH "40" SHEBIB SHELLBACK (STIM) CHRIS THILE TIMBALAND JUSTIN TIMBERLAKE MEGHAN TRAINOR JESSE WINCHESTER

1 GRAMMY® NOMINATION

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LIFETIME ACHIEVEMENT AWARD



PIERRE BOULEZ (GEMA)



GEORGE HARRISON (PRS)



MARTY BANDIER

PRESIDENT'S MERIT AWARD

ASCAP SALUTES THE OUTSTANDING ACCOMPLISHMENTS OF GRAMMY-NOMINATED BOARD MEMBER, STEPHEN PAULUS, AND MOURNS HIS LOSS

GUEST COLUMN

'Too Many People Have The Wrong Idea About What Spotify Is'

Move over, haters: Avicii's manager defends the streaming service that helped put his star on the map

BY ASH POURNOURI

AVICII'S 2013 HIT "WAKE ME UP!" is the most-streamed song in Spotify history, with more than 339 million global streams to date. That success is due not only to the fact that it's a great song, but also because from the start, we saw Spotify as our music partner, not just a streaming service and revenue source.

Too many people have the wrong idea about what Spotify is. It's not a one-way street; it's a two-way platform that allows you to creatively market your music while generating revenue, and it played an integral role in breaking Avicii stateside and exposing him to new audiences worldwide.

Before the release of *True*, Avicii's 2013 album — which includes the singles "Wake Me Up!" and "Hey Brother" — he was best-known in the United States for his club hits and from touring. As we began setting up the album, streaming services became an invaluable part of the marketing plan. Weeks before the album's release, we set up a Spotify playlist for fans to subscribe to. More than 100,000 global listeners signed up to an empty playlist, which we soon filled with a medley of songs that would be on the album. Once "Wake Me Up!" came

out, we encouraged our music friends and family to add the track to their Spotify playlists, which helped spread the song to those who would have never heard it otherwise.

More than 18 months after the song's release, streaming income from "Wake Me Up!" remains strong and promotion through Spotify creates a long tail that continues to lift catalog. Avicii experienced double-digit chart gains after debuting his exclusive Spotify New Year's Eve playlist, One World Party. According to *Billboard*, his previous single "The Days" was up 71 percent overall and had an 83 percent increase in Spotify streams. Even more impressively, current single "The Nights" garnered 1 million streams in the States for the week ending Jan. 4, a 91 percent

"We see Spotify as our music partner, not just a streaming service and revenue source."

increase overall and a 148 percent jump in Spotify streaming. Catalog also got a boost, with his breakthrough "Levels" notching a 21 percent increase in streaming.

As much as we are Spotify proponents,

With all the subtlety of a squawking married couple, **Blink-182** aired its dirty laundry on Jan. 26. In spectacularly public fashion, singer-guitarist **Tom DeLonge** announced he was leaving the band indefinitely, after which bandmates **Mark Hoppus** (vocals/bass) and **Travis Barker** (drums) issued a press release claiming DeLonge was ousted. The back-and-forth sniping continues today. Three PR vets offer their advice.

RECONCILE

The best possible scenario: Kiss and make up. "You have to repair the image," says Scoop Marketing's **Larry Solters**, who has worked with **The Eagles** for 39 years. "You have to make the band realize: 'Don't blow this. Don't mess with this beautiful thing you've created. You're blessed. Either put your petty differences aside or deal with them, but don't let it tarnish your trademark.'

NEGOTIATE THE DIVORCE

"Let go of the emotion and the anger and enter into a negotiation," offers veteran crisis manager **Howard Bragman**, who has worked with **Monica Lewinsky** and **Chaz Bono**. "The smartest people agree to disagree and find a trusted mediator and a resolution. Fans don't want to have to take sides. They're on the side of **Blink-182**, but they haven't been given that choice."

MOVE ON

Says **Keith Hagan** of SKH Music, who has represented **Aerosmith** and **Bad Company**: "Rock feuds can be fun fodder for media, but you risk pissing off your core fan base. Take the high road: When **Lindsey Buckingham** left **Fleetwood Mac** just before a tour [in 1987], they replaced him and moved on. There are better ways to handle these things than throwing rocks at each other."

—JEM ASWAD AND RYAN DOWNEY



Avicii's "Wake Me Up!" became the most-streamed song in Spotify history in February 2014, and has added nearly 140 million streams since.



Pournouri

\$2.7m

Estimated amount earned by Avicii based on 339 million streams and the service's top payout rate of \$.0084 per stream.

we won't ever exclude other audiences. We have to be everywhere, and work to be creative in all our relationships.

Music creators are entitled to fair financial compensation and it's important for managers, artists and songwriters to look at the long view: In Spotify's home country of Sweden (my and Avicii's homeland as well), digital accounted for nearly 70 percent of music industry revenue in 2013 — with subscription services representing 94 percent of the digital market — and helped grow that revenue for the third consecutive year, according to IFPI. As Spotify scales up in the States, the money paid out to artists and songwriters will only increase.

Streaming is, for the foreseeable future, the optimal way of consuming digital content as the world grows more and more connected. According to Next Big Sound, there were more than 434 billion total music streams in 2014, up 95 percent from 2013. And an Edison Research report shows that teens spend more time streaming music than listening to AM/FM radio.

Are you really going to say "no, thank you" to millions of Spotify users because you are waiting for the old way of doing business to return? ☀

BLINK-182'S PR DEBACLE

3 publicity vets advise the punk-pop band on how it can manage the damage from a very public split



DeLonge

Barker

Hoppus



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SOUNDS of HOLLYWOOD

The Business of Music in TV & Film

BY PHIL GALLO



From left: *The Grand Budapest Hotel*, *The Imitation Game*, *Interstellar*, *Mr. Turner*, *The Theory of Everything*



And The Best Original Score Nominees Are...

The four composers vying for an Oscar on the Feb. 22 telecast reveal the origins of their movies' musical themes

THE FOUR COMPOSERS nominated for best original score at the 87th annual Academy Awards (airing Feb. 22 on ABC) — double nominee **Alexandre Desplat**, **Gary Yershon**, **Johann Johannsson** and **Hans Zimmer** — took wildly different approaches to their films. Four of the five contenders are period pieces, yet none utilize the music of their time, while the fifth, *Interstellar*, is set in space in the future and features an experimental marriage of sound design and music.

ALEXANDER DESPLAT, 53
THE GRAND BUDAPEST HOTEL

INSTRUMENTATION Balalaikas, bouzoukis, cymbeline with strings
THE SCORE "The music is about the pace and the atmosphere — this elegant past that we've lost — and tries to keep with the light version of the film and rarely plays the darkness of the storyline. [Director] **Wes Anderson** asked me, 'Do you like balalaikas and zithers? Let's have fun with that.'"

THE ImitATION GAME

INSTRUMENTATION 60-piece orchestra
THE SCORE "Benedict Cumberbatch's [portrayal] is extremely moving, and I thought the music should accompany these emotions. Of course, there are many other layers: the war, the chase to break the code, childhood, building the machine, the friendship, love story. The score tries to serve all as gracefully as possible."

HANS ZIMMER, 57
INTERSTELLAR

INSTRUMENTATION The 1926 four-manual Harrison & Harrison organ in London's 12th-century Temple Church, 58-piece orchestra of strings and woodwinds, four pianos, 60 singers
THE SCORE "[Director Christopher Nolan and I] gave ourselves rules — no action drums, no kinetic strings — and then figured out what was appropriate. I could see how the organ pipes are the afterburners on the Saturn rocket; we had to be careful it didn't turn into some gothic horror score. There isn't much new music written for the organ, so it seemed like an opportunity to write for a neglected instrument."



Zimmer

GARY YERSHON, 60
MR. TURNER

INSTRUMENTATION Saxophone ensemble; string quintet recorded at **Mark Knopfler**'s West London studio, British Grove
THE SCORE "At our first session, I brought in [mid-19th-century] ideas saying, 'We don't want these, do we?' Out of that came a discussion [with director **Mike Leigh**] about **J.M.W. Turner** as a person, and I came home and wrote the first tune as it stands now. Once I started writing for one saxophone, the others followed in succession as they do in the initial cue. That led naturally to strings, and I then couched the period stuff with a string quintet."



Yershon

JOHANN JOHANNSSON, 45
THE THEORY OF EVERYTHING

INSTRUMENTATION 70-piece orchestra recorded at Abbey Road in London; piano, cristal baschet, pipe organ
THE SCORE "The first piece I wrote for the film is the opening. It starts with a four-note piano motif that runs through the piece and then kind of harmonizes and finally blossoms in a big bang kind of a way, an explosion of melody that's an expression of this simple — to **Stephen Hawking** — equation. [Director] **James Marsh** used my music from a Danish documentary and [the 2010 film] *The Good Life* as a temp score. In many ways this score is a hybrid of those two."



Johannsson



Desplat



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Brooklyn's Paramount Theatre in 1956.

NOTED

01-29



Republic Records promoted **Brett Alperowitz** to senior vp A&R for Republic and Casablanca Records.

Barclays Center affiliate Brooklyn Sports & Entertainment formed an alliance with Long Island University, with BS&E to oversee entertainment at Brooklyn's Paramount Theatre.

Lauren Ceradini exited Epic Records to join Capitol as vp publicity.

Faye Gade, owner of Jersey Shore radio station WHTG, died following a long illness. She was 65.



Beats co-founder **Jimmy Iovine** purchased a Malibu compound from mega-producer **Marcy Carsey** for a reported \$60 million. The 2.2-acre property features three bedrooms, two guest houses, a private beach, swimming pool and tennis court.

Will Bates, film composer and founder of art collective

01-30



Beats co-founder **Jimmy Iovine** purchased a Malibu compound from mega-producer **Marcy Carsey** for a reported \$60 million. The 2.2-acre property features three bedrooms, two guest houses, a private beach, swimming pool and tennis court.

Will Bates, film composer and founder of art collective

01-31



Justin Timberlake announced wife **Jessica Biel**'s pregnancy on Instagram: "Thank you EVERYONE for the Bday wishes! This year, I'm getting the GREATEST GIFT EVER. CAN'T WAIT. #BoyOrGirl #WeAreTakingBets."



02-02
→



Warner Bros. Records signed **Nile Rodgers** and his band **Chic** to a global recording contract. Warner also entered a distribution and label services deal with Land of the Good Groove, the label Rodgers founded with **Michael Ostin**.



Hugo Braywick Bates



Jaheim inked a record deal with BMG Primary Wave Label Services.

02-04
→

Latium Entertainment CEO and **Pitbull**'s manager **Charles Chavez** inked a worldwide joint-venture deal with RCA Records and Sony Music International.

Jules Ferree joined **Scooter Braun**'s SB Projects as head of brand partnerships.

BIRTHDAYS

Feb. 7

Wes Borland (40)
Garth Brooks (53)

Feb. 8

Vince Neil (54)

Feb. 9

Carole King (73)

Feb. 10

Don Omar (37)
Robbie Williams (41)
Peter Gabriel (65)

Feb. 11

Kelly Rowland (34)
Mike Shinoda (38)
D'Angelo (41)

Feb. 12

Michael McDonald (63)

Feb. 13

Feist (39)
Robbie Williams (41)
Peter Gabriel (65)

Give it up!

Congrats to all the
Power 100 honorees.



Spotify®

7

DAYS

on the
SCENE



Luke Bryan onstage at the inaugural Luke Bryan's Crash My Playa mini-festival (Jan. 23-27) in Riviera Maya, Mexico. Dustin Lynch, Eric Paslay, Cole Swindell and Florida Georgia Line were among the other country acts to play the sold-out event presented by CID Entertainment.



1 British punk group Savages at Brooklyn's St. Vitus on Jan. 31, the last night of their sold-out nine-day New York residency.

2 Jack White at Madison Square Garden on Jan. 30. **3** From left: Smokey Robinson, Stevie Wonder, TV producer Ken Ehrlich, LL Cool J and John Legend at a Hollywood Walk of Fame event honoring Ehrlich on Jan. 28 in Los Angeles. **4** Filmmaker Gina Prince-Bythewood (left) with Diane Warren at the *Hollywood Reporter* Nominees Night at Spago in Beverly Hills on Feb. 2.

5 Tinashe at J. Cole's birthday celebration at Drai's Nightclub in Las Vegas on Feb. 1. **6** G-Dragon (left) and Karl Lagerfeld at Chanel's Spring 2015 Couture show on Jan. 27.



Super Bowl XLIX

GLENDALE, ARIZ., FEB. 1

"ARIZONA, YOU'RE NOT TIRED YET, ARE WE?" **Rihanna** asked halfway through a 22-song set for DirecTV's invite-only Super Saturday Night concert, where she was joined by guests **Kanye West** (who performed "All of the Lights" and a half-dozen of his own hits) and **Rae Sremmurd**. The cheers that greeted her were a typical response during a weekend chockablock with private pre-Super Bowl shows from arena-level artists like **Drake**, **J. Cole**, **Florida Georgia Line** and **Nicki Minaj**. Though New England Patriot **Tom Brady** took home his fourth championship title, the weekend's real MVP was **Katy Perry**, who wowed in four looks by Moschino's **Jeremy Scott** for her Pepsi Halftime Show performance with special guests **Lenny Kravitz** and **Missy Elliott**. "No deflated beach balls in this halftime show!" Scott captioned an Instagram post of the beach ball-accented halter dress she wore for a rendition of "California Gurls." No deflated numbers, either: The broadcast attracted a record 114.5 million viewers.

—ANDREW HAMPP



1 Perry atop a massive robotic lion to kick off her halftime performance.

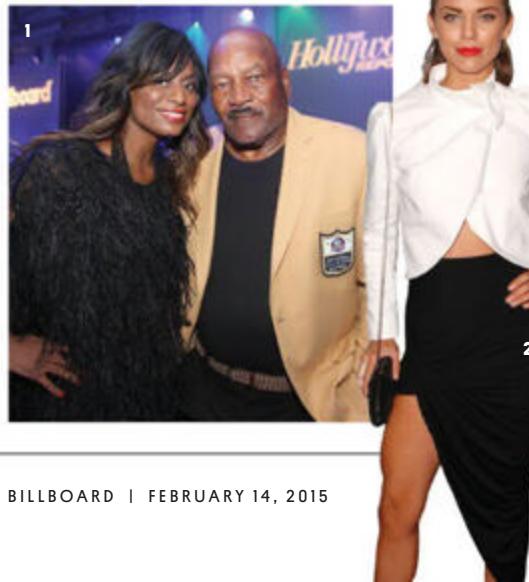
2 From left: John Legend with wife Chrissy Teigen and pal Kim Kardashian at DirecTV Super Saturday Night hosted by Mark Cuban's AXS TV and Michael Strahan on Jan. 31.

3 J. Cole during his performance at ESPN The Party at WestWorld on Jan. 30 in Scottsdale, Ariz.

4 Rihanna at Super Saturday Night at the Pendegast Family Farm.

Billboard & The Hollywood Reporter's Pre-Game Party

SCOTTSDALE, ARIZ., JAN. 31



1 NFL Hall of Famer Jim Brown and wife Monique at the Southwest Jet Center.
2 Actress AnnaLynne McCord.
3 Jermaine Dupri served as DJ. 4 Usher, who sang a snippet of "U Got It Bad," hosted the event.





*Jennifer Breithaupt
on Billboard's Power 100.
Music to our ears.*

Citi would like to congratulate Jennifer Breithaupt, and each of this year's honorees, on being recognized in the *Billboard Power 100*. Jennifer's leadership in bringing thousands of events to our customers that have created countless memorable moments deserves respect and admiration.





One Big Holiday

RIVIERA MAYA, MEXICO

JAN. 31-FEB. 4

"I FEEL LIKE I'M IN SOME STRANGE biodome or on *The Truman Show* — but in a good way," **Sylvan Esso** producer **Nick Sanborn** told *Billboard* of the Hard Rock Hotel's manicured resort environment where rock band **My Morning Jacket** hosted its second annual four-day festival. Joined by special guests like **Conor Oberst**, **Band of Horses**, **Dawes** and **The War on Drugs** — the event marked the first time the five-person group performed in nearly a year. "It was really incredible to walk onstage and experience how their audience receives them," Dawes' **Taylor Goldsmith** said. Before hitting up nighttime sets that overlooked the ocean, attendees had the option to partake in activities including yoga and scuba diving — or, in the case of Sanborn, slip away to Tulum for "the best piece of grilled fish I've ever had."

—BROOKE MAZUREK



1 Clarinetist, saxophonist and flutist Charlie Gabriel of The Preservation Jazz Hall Band. 2 Carl Broemel (left) and Jim James of My Morning Jacket. The group debuted two new songs that fans unofficially dubbed "Big D" and "Compound." 3 Goldsmith. 4 Oberst joined MMJ on "Smokin' From Shootin'." 5 The War on Drugs drummer Charlie Hall. 6 Band of Horses.



"We overordered on the food," said Sanborn (right) of his and Amelia Meath's Mexico trip. "We ended up having to ditch the beach in favor of napping it off on hammocks — worth it."

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Congratulations to all our Power 100 executives
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big
sean

THE PULSE
OF MUSIC
RIGHT NOW

BIG SEAN TALKS DIRTY

From a fiery breakup to a family death, the rapper is cursing to stop from crying (new love Ariana Grande and the biggest hit of his career are helping, too)

BY JEFF WEISS

PHOTOGRAPHED BY ELIZABETH WEINBERG

HERE'S A LIST OF THINGS THAT BIG SEAN ADMITTEDLY gives an "F" about: his family; his girlfriend, pop star Ariana Grande; his business; his charitable foundation; "how people feel"; *Dragon Ball Z*; professionalism; video games; all the *Batman* movies; the "good as hell" burritos at Chipotle.

The list of things Big Sean doesn't give an "F" about is significantly shorter: "you." Not you, the reader. But "you," the unnamed antagonist of the Detroit native's recent smash "I Don't F— With You," which features him happily insisting "I don't give a f—" 26 times. You can guess who the song is about, considering the tabloid coverage of the April 2014 breakup of the Kanye West protege and

Big Sean photographed Jan. 27 in Los Angeles. For an exclusive interview and behind-the-scenes video, go to Billboard.com or Billboard.com/ipad.

his former fiancee, *Glee* star Naya Rivera, who married actor Ryan Dorsey just three months later.

"I had that song a year ago, when I was in that relationship, but obviously everyone thinks it's about her," Sean says with a sigh, having been asked this question nonstop since the song's September release. "I write about what I go through — not fake shit. That's my responsibility," the 26-year-old, born Sean Anderson, adds, sipping a berry smoothie with coconut milk at his expansive house in the hills above Studio City. (He lobbied unsuccessfully for this detail to be left out — ostensibly street cred and fruit smoothies are mutually exclusive.) "I want to write about what really happens, but I'm not a

the perfect follow-up to his uncredited vocals on Grande's Hot 100 No. 2 "Problem."

Despite his age and new breakthroughs, Sean is a music vet: Raised by his English-teacher mother and "the best grandmother ever," a recently deceased World War II vet, in Detroit, he became a regular on local station WHTD as a teen by winning weekly rap battles. In 2005, when he heard West was appearing on the station, he rushed over, ran up to his idol in the hallway and freestyled on the spot. Two years later, after turning down a scholarship to Michigan State University to focus on music, he signed to West's G.O.O.D. Music.

Now, Sean is finally hitting his stride. The success



Big Sean with ex-fiancee Rivera in 2013. Right: performing with Grande in 2014.



spiteful person. I've answered so many questions about it, people are going to think what they want no matter what I say."

But in the same breakup anthem, Sean admits, "drama makes for the best content." And in an industry that increasingly relies on extracurricular activities to sell music, nothing attracts clicks like a scorched-earth subtweet rant in rap form. "People want that — I get it," says Sean. Especially when it's delivered in the most nimble verses of your career, with production from Kanye West and DJ Mustard, and featured vocals from rap legend E-40. "I Don't F— With You" has ruled Hot R&B/Hip-Hop Songs for eight weeks — his biggest hit on the chart, and

of "I Don't F— With You" is setting up his third album, *Dark Sky Paradise* (out Feb. 24 on G.O.O.D. Music/Def Jam), perfectly, unlike its nine-months-delayed predecessor, 2013's *Hall of Fame*, which has sold 157,000 copies, according to Nielsen Music — less than half of his 2011 debut, *Finally Famous*. After that disappointment, Sean has a lot to get off his chest. "You have no idea how hard it is to fit what you want on an album," says Sean, who's wearing a gray T, ripped black jeans and a stunning gold watch and diamond band. "The label didn't want me to have over 10 songs on my album — you've got to be kidding me! I had to fight."

Unlike past efforts, Sean recorded entirely at "The

Trilogy," his nickname for his three-story home with a basement studio. *Dark Sky Paradise*, which features Drake, West, Jhene Aiko and Lil Wayne and beats by Mustard, Mike Will Made It and Boi-1Da, is so freshly completed that mastering only wrapped up the night before. "Everyone came through here. Even Kanye was in that room right there," says Sean, pointing to the small but high-end recording facility. "Working from home helped me live the music."

And it's a nice way to live — a 4,500-square-foot, five-bedroom, \$1.7 million mock-Mediterranean estate so high up it practically requires an oxygen tent. The top level features the sparse furnishings of a frequent flier in a too-big home: a few anime stuffed bears, two Rothko-ish paintings, empty shelves. The bottom floor has a man cave with a Pac-Man arcade game, Big Sean slot machine, framed jersey of Detroit Lions icon Barry Sanders, wet bar and board games. The backyard sprawls down a hill interrupted by a recently built ominous black gate — a necessary evil, perhaps, when you're dating one of the world's biggest pop stars.

"She's supercool — the coolest," he says about Grande, whom he met at KIIS-FM's 2012 Wango Tango concert. She said she was a fan and rapped his lyrics to him. "Ever since, we've been friendly, hung out once in a while, and it just evolved. I respect her — so I don't think I should talk about it."

Sean is much more open about his grandmother, who suffered a debilitating stroke and later died in December. "In a selfish way, it was hard to say goodbye," Sean says, "but when I stepped back, I was happy she was free of the wheelchair and didn't have to go through that." Her death shrouded the making of the album; one song is dedicated to her. "It's my darkest work, but it makes me happy because I put my heart into it," he says. "I hope they can feel the sincerity, the honesty — this has more soul."

When asked if the gray skies surrounding the album's genesis — death, heartbreak, commercial disappointments — have passed, he takes a long pause and grins. "I don't know — I'm still right here," Sean says. "Check with me in a few months and ask me again."

OVERHEARD

BY MEGAN FRIEND

'Cool Kids' Singer Wants To Play Cupid With Taylor Echosmith's charismatic leading lady Sydney Sierota, 17, who posted Instagram photos of herself hanging with Taylor Swift during the 2014 MTV Video Music Awards, tells Overheard that if she got the chance to spend a "bucket list" day with Swift, she'd try to set up her younger brother, Echosmith



drummer **Graham Sierota**, 15, with the "Shake It Off" singer, who's 25. Sydney says Graham would "very much like to meet Taylor." What a Swift song that would make.

EKKO UP FOR RIRI REPEAT

Hey, **Rihanna**: **Mikky Ekko** is up for another collaboration with you. Ekko, who co-wrote and sang on Rihanna's 2012 ballad "Stay," is busy promoting his debut album, *Time*, but he says he's open to the idea. "She has always been sweet to me," he says. In the meantime, Ekko is geeking



out over the new season of *Game of Thrones*. "With that much lust, honor and revenge packed in a season," he says, "I'm afraid my head might literally explode."

A Drummer's Whale Tale

American Authors drummer **Matt Sanchez** says he wants to be a blue whale in his next life, because he "would get to explore parts of the ocean that none of us can reach" and "be very wise." Maybe the Authors should add **Led Zeppelin's** "Moby Dick" to their set. 

Got gossip? Send to tips@billboard.com.



The Puerto Rican pop star embraces his romantic side for his new LP.

Q&A

PARENTAL ADVISORY

Single dad Ricky Martin takes his two 'warrior' boys everywhere with him — even when he's picking music: 'I press play and watch their reaction'

BY LEILA COBO

Ricky Martin is the first to admit that the recording process for his new Spanish-language album, *A Quien Quiere Escuchar (To Whomever Wants to Listen)*, was hectic. "We recorded on four different continents," says Martin, 43, of the Feb. 10 Sony release. "The moment we'd finish a song, we'd run into the studio because there simply wasn't a chunk of time available." That's the price of juggling multiple gigs: The Puerto Rico native played more than 30 shows in 2014, served as a judge on *The Voice Australia* and *The Voice Mexico*, launched a clothing collaboration with A Different Fur and faced his toughest job yet: raising twin 6-year-old boys as a single dad.

You travel so much. Do you leave the kids in Puerto Rico?

I can't — I don't work well without them. They're stuck to me constantly. If I'm in L.A. and have to travel to Hong Kong for 24 hours, I'll leave them with my mom. But fortunately, I have sons who are warriors and who were born on tour and don't know anything else. They're road babies. Some people say, "Ricky, your kids need stability," and I say, "I'm their stability. They feel unstable if I'm not there."

Do you run your music by them?

I press play and watch their reaction. "Disparo



Martin with sons Valentino (left) and Matteo in Sydney in 2014.

al Corazon" is the second single off the new album, and it's a song one of them wouldn't stop singing. So maybe the boys influenced the choice of single.

You haven't released an English-language album since 2005's *Life*. Why continue to record in Spanish?

"The Cup of Life" was No. 1 in over 70 countries and it was in Spanish. And I took "Maria" to France, Sweden, everywhere. Look at what has happened with songs like [Don Omar's] "Danza Kuduro" and [Enrique Iglesias'] "Bailando." They're everywhere and they're in Spanish. Language no longer intimidates.

The LP mostly consists of romantic ballads in an up-tempo world. Why?

I'm looking for the songs that are who I am. I've always spoken about specific topics on other albums — like human rights. But love and loss are themes everyone relates to.

As an advocate for gay rights, what do you think of same-sex marriage becoming legal in more and more states?

It's amazing, isn't it? By June, the Supreme Court will say, "Let's stop this nonsense and cover the entire country." It's inevitable — equality is inevitable.

PLAYLIST: V-DAY EDITION

With Valentine's Day right around the corner, *Billboard* asked these stars...



Sarah Silverman
"Long Ride Home," Patty Griffin

"It's about a woman riding home from her husband's funeral. I like heartbreaks."

Iggy Azalea
"21 Questions," 50 Cent

"When I was a teenager I used to listen to that all the time, like, 'I wish I had a love like 50 and Meagan Good in the video.'"

Chiwetel Ejiofor
"Famous Blue Raincoat," Leonard Cohen

"I like poetic, weird love songs."

Keith Urban
"God Only Knows," The Beach Boys

"When you start a love song with 'I might not always love you,' I'm in. You just get chills. It's beautifully truthful — a masterpiece."

Joey Badass
"Do for Love," 2Pac

"That shit tingles. It literally vibrates my whole aura. It changes the color of my work when it comes on — I feel so sentimental!"

Spike Lee
"Ribbon in the Sky," Stevie Wonder

"He sang it at my wedding — can't beat that as a wedding gift!"

Kevin Bacon
"Crazy Love," Van Morrison

"It was our first dance at our wedding, so that's always the first love song that pops into my mind."

Katy Perry
"No Type," Rae Sremmurd

"I invite all! If I were to sing it, it would be, 'I ain't got no type, I just want someone on the level that I like.' (Laughs.) Did I really just say 'No Type' is my favorite love song?"

Reporting by Timmhotep Aku, Fred Bronson, Justine "iJustine" Ezarik, Joe Lynch, Jonathan Ringen and Stacy Wilson.

MUST-HAVES



HOW HARRY KEEPS HIS IDOL STATUS

HARRY CONNICK JR. SPLITS HIS SECOND year as a judge alongside **Jennifer Lopez** and **Keith Urban** on *American Idol* (which returned for its 14th season in January) with a 24-date North American tour that launched Feb. 4. So how does the 47-year-old singer manage the multitasking madness, whether he's in his *Idol* dressing room or on the tour bus? With a little help from these backstage essentials.

Kettlebells

"I have a streak going—I don't miss a day of exercise. But I rarely go to gyms; I usually swing kettlebells I carry on the road."



Preshow Playtime

"We're all good friends. I'll stop by Keith's trailer or say hi to Jen. We go out to dinner. Sometimes in this business you show up to work with people and, frankly, it's a drag. But with them, it's fun. We all come from the same school of hard work."

His MacBook Pro

"I write all my music on a computer. We use a system of reading music that I got a patent for, the Connick Music System. It makes reading music and getting it from my computer to the musicians much faster."



Quiet Time

"I don't like a bunch of people backstage—I like to get into my zone. I'm usually thinking about my show because I don't really plan out what's going to happen. It's not choreographed. I don't know what the hell it's going to be!"

No Booze, Please

"I don't drink. I don't do anything that would be harmful to my body, because people are paying a lot of money to see you perform at your best."



—CHUCK ARNOLD

Dream Catcher

A behind-the-lens look at Hiro Murai's music video masterpieces

BY BROOKE MAZUREK

DIRECTOR HIRO MURAI HAS A HARD TIME EXPLAINING HOW his creative process works. "I'll listen to a song so much that ideas start to form out of daydreaming. It's as if I'm reverse-scoring the track," he says. "Was that the most abstract nonsense you've ever heard?" But skill with the abstract is precisely what has led acts as diverse as **David Guetta** and **The Shins** to tap the 31-year-old Tokyo-born, Los Angeles-raised Murai for surreal visuals that send viewers down a rabbit hole with gigantic frogs, teddy bears and, in the case of the video for **Chet Faker**'s "Gold," roller-skating sirens filmed during a 14-hour-long night shoot. "If the pitch had come from any other director, I would've said no," says Faker. "It was weird as hell, but the result was beyond what I imagined." The director runs down some of his most unforgettable videos.



"Gold," Chet Faker (2014)



"Cheerleader," St. Vincent (2012)



"She Wolf (Falling to Pieces)," David Guetta (2012)



"Hive," Earl Sweatshirt (2013)



"Never Catch Me," Flying Lotus (2014)



"Sober," Childish Gambino (2015)

Two dead children Lindy Hop out of their coffins in this cathartic clip. "The hardest part was making sure the extras weren't tapping their feet," says Murai. "It's almost involuntary when you're watching those kids."

"We shot in Zankou Chicken, a Hollywood restaurant with the craziest colors. I'm pretty sure we broke some sort of health code, but the dove [Gambino] released was real. A side note: The chicken there is really good!"

“SPEAK SOFTLY
AND CARRY A
BIG STICK; YOU
WILL GO FAR.”

—THEODORE ROOSEVELT

*Congratulations, **RICH LERHFELD**,
on being one of the Billboard Power 100.*



HEAR SAY

A LOOK AT WHO'S SAYING WHAT IN MUSIC

COMPILED BY NICK WILLIAMS

"Kevin...no. Please don't do this tonight."

—DRAKE

The rapper poking fun at comedian Kevin Hart's leather tank-top selfie on Instagram.

"Drake looks like the type of guy that would drink his own bathwater."

—KEVIN HART

The comedian on Instagram, retaliating against the rapper's jokes about his selfie.

"Had I known about this lack of support, there are other artists I would have gone with."

—DIANE WARREN

The veteran songwriter to *The Huffington Post*, calling out singer Rita Ora for not promoting their Oscar-nominated track "Grateful" from *Beyond the Lights*.



INSIDER

THE ATLANTA HAWKS' MUSICAL SLAM-DUNK

The Atlanta Hawks are dominating in the run-up to the NBA All-Star Game on Feb. 15, but that's not the only reason fans are heading to Phillips Arena: **Foster "Sir Foster" Carson**, the team's home-court organist, puts his own fun spin on hip-hop hits. The 27-year-old, whose debut, *Future World Record Holder*, hit iTunes Feb. 10, names the top three tracks that turn Hawks fans up.

Rae Sremmurd, "No Flex Zone"

"People love any time I play anything by Rae Sremmurd, so my Twitter blows up when I play this. They're not actually singing on the record, just talking, but it's so close

to musical tones that I can tie it in. Some songs don't translate to organ well; this was a personal victory for me."

Shawty Lo, "They Know"

"If it looks like we don't have any fight — which rarely, if ever, happens — I'll go with a Down South record. I look at it like scoring a Broadway play, and I'm the orchestra."

Outkast, "Ms. Jackson"

"People love Outkast here; I get a lot of requests for them. I lean on Atlanta music a lot. The games need to reflect the town — Atlanta is our soundtrack." —ERIC ROSENTHAL



"Sorry for the drama! I just don't support neoprene Jesus sandals with socks."

—IGGY AZALEA

The rapper on Instagram, explaining why she criticized collaborator Steve Madden for releasing "disgusting" promo pictures for their upcoming shoe collaboration on Tumblr.

"Rihanna could turn me straight."

—OLIVIER ROUSTEING

Balmain's creative director on the singer during an interview with *The Telegraph*.

"I'm not who I was pretending to be."

—JUSTIN BIEBER

The pop star, in an apology video posted to fans for his "arrogant" actions in recent years.

"The visibility was terrible. I ran into a palm tree but the camera missed it."

—SCOTT MYRICK

The dancer who dressed up as one of the cartoonish sharks backing up Katy Perry in her Super Bowl halftime performance, in a Reddit AMA session.

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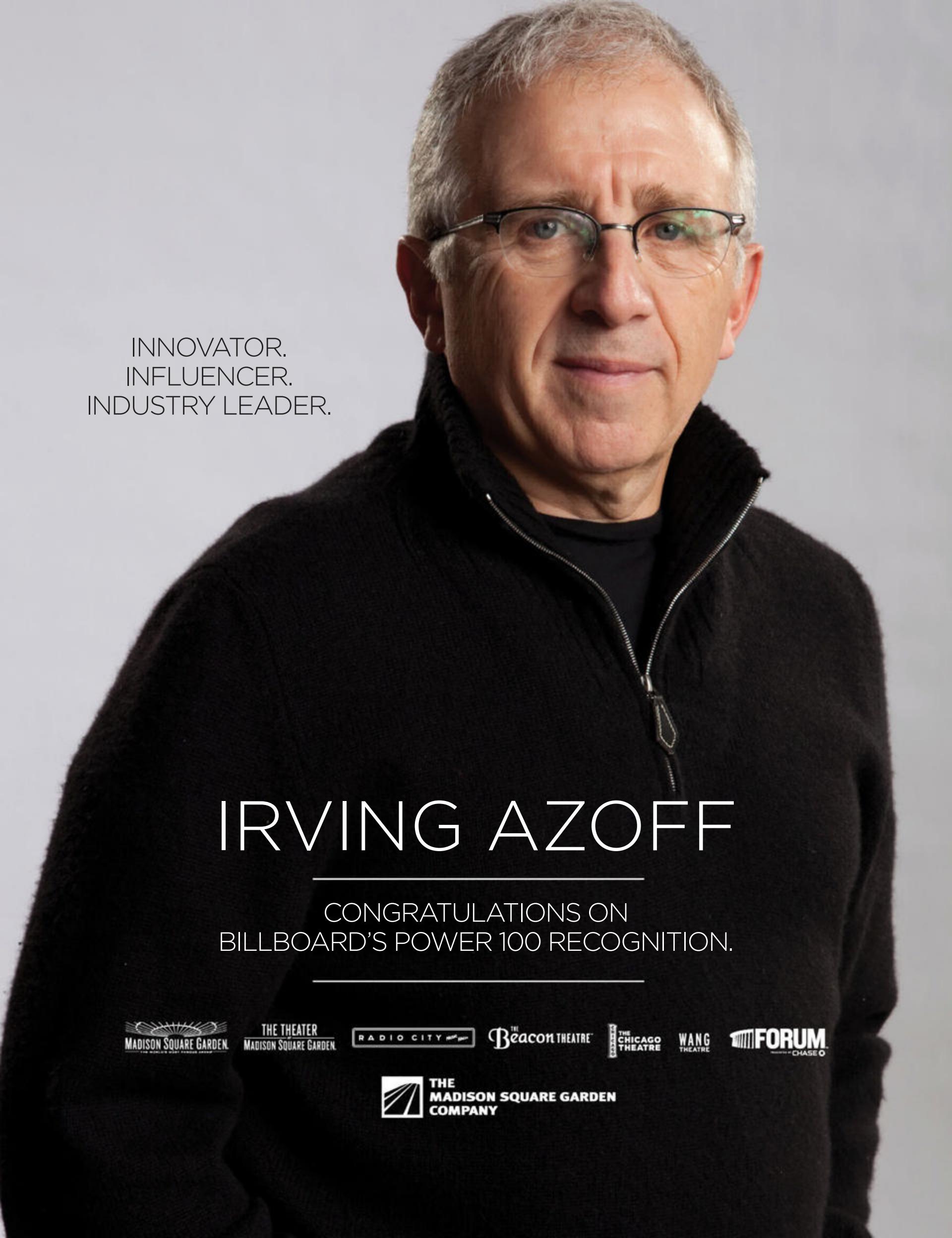
RYAN TEDDER



PHARRELL WILLIAMS



GLOBAL MUSIC RIGHTS

A black and white portrait of Irving Azoff, a middle-aged man with short, light-colored hair and glasses, wearing a dark zip-up sweater. He is looking directly at the camera with a slight smile.

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Watches

*The Gear,
The Looks,
The Trends*

Top, from left: OMEGA Seamaster Aqua Terra Master Co-Axial, \$6,000; omegawatches.com. AUDEMARS PIGUET Royal Oak, \$17,100; audemarspiguet.com. Bottom, from left: CARTIER Ballon Bleu de Cartier watch, \$6,800; cartier.us. TUDOR Glamour Double Date, \$3,425; tudorwatch.com.



ADAM LEVINE
The Voice coach and Maroon 5 frontman sports a Cosmograph Daytona Rolex.



NICK JONAS
Shirt or no shirt, the youngest Jonas brother keeps his Datejust Rolex timepiece on.

Time For Simplicity

Buh-bye, bling? Musicians are taking a less-is-more approach to watches with simple faces and minimalist metal bracelets

BY TASHA GREEN

PHOTOGRAPHED BY TRAVIS RATHBONE

Rock'n'roll Gifts For Your Valentine

Skip the sweets this Feb. 14 and give your inner circle keepsakes that boast some edge

BY SHANNON ADDUCCI

FOR YOUR AGENT

FORNASETTI
Profumi Bacio
Otto candle, \$525;
ronrobinson.com.
Calvin Harris
shops the brand.



FOR YOUR DAD

HOOK + ALBERT
Metallic tie,
\$159; hookandalbert.
com. Paul Stanley
of Kiss owns one.



FOR YOUR STYLIST

JACQUIE AICHE
Moonstone
teardrop ear
cuff, \$1,650;
jacquieaiche.com.



FOR YOUR BANDMATE

SAME SKY
Men's beaded
cufflinks, \$95;
samesky.com. The
Rwanda-based
collective employs
women in need.



FOR YOUR PET

BOW & DRAPE
X TOAST MEETS WORLD
Customizable pet sweatshirt,
\$35; bowanddrape.com. Miley
Cyrus is a fan of the brand.



FOR YOUR MAKEUP ARTIST

KELLY WEARSTLER
Linen and goose down pillow,
\$295; kellywearstler.com. Gwen
Stefani is a Wearstler client.

FOR YOUR GF/WIFE

GIANVITO ROSSI
Mirrored-leather and
PVC pumps, \$730; net-a-porter.
com. Jennifer Lopez struts
the red carpet in Rossi.



FOR YOUR LABEL BOSS

SONOS
wireless subwoofer,
\$699; sonos.com.



FOR YOUR BF/HUSBAND

BYREDO
Mister Marvelous
eau de cologne,
\$280; mrporter.com.

FOR YOUR BACKUP DANCER

DEER DANA X MIGUEL
Grace Jones T-shirt,
\$60; deerdana.com.
Miguel helped
design the tee.

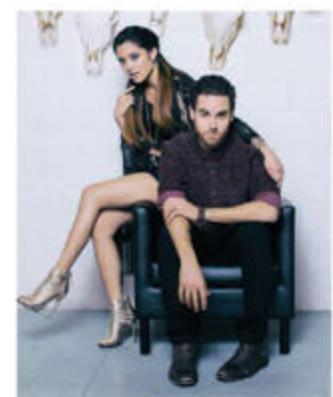


FOR YOUR PUBLICIST

WESTWARD LEANING
Voyager 8
sunglasses, \$185;
westwardleaning.com.
A portion of proceeds
supports educational
causes. Katy Perry
wears the shades.

HOW THEY CELEBRATE

Adorable husband-and-wife
folk-pop pair **Us the Duo**
break down their
perfect Valentine's Day



Us the Duo's Carissa, 24, and
Michael Alvarado, 27

Sexy Getaway
She says The Caribbean.
"But we keep our favorite
spot there a secret."

Romantic Dinner
He says Anything
with jazz music, candles
and homemade food.

Candy
She says Caramel
chocolates.

Movie Marathon
He says The Notebook.
"I cried four times.
I'm not ashamed."



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THE POWER

The execs who rule music now? Just follow the money, where new No. 1 Lucian Grainge keeps grabbing market share (while upending every business model), 31 first-timers break into the list and innovation — not fear — is now the force propelling these players forward

EDITED BY FRANK DIGIACOMO

1

LUCIAN GRAINGE, 54

Chairman/CEO, Universal Music Group
Last Year's Rank: 2

On Sept. 23, 2014, Lucian Grainge summoned the heads of Universal Music Group's labels and his executive committee to dinner at his home in the affluent Pacific Palisades neighborhood of Los Angeles. Among the people present were Universal executive vp Michele Anthony, Republic's Monte and Avery Lipman, Island's David Massey, Interscope's John Janick, Capitol's Steve Barnett and David Joseph, chairman/CEO of Universal U.K. Despite UMG's stellar 2014, Grainge didn't call the meeting to celebrate. Instead, he declared that the time had come for the company to "hit the reset button." The big question of the night, as Joseph recalls: "What does the music company of tomorrow look like?"

It says everything you need to know about Grainge's tenacity and, as the world's most powerful record executive, his leverage, that he's not complacent over UMG's success. As he tells *Billboard*, "The industry broke five new artists in 2014, and we broke four of them"—Iggy Azalea, 5 Seconds of Summer, Ariana Grande and Sam Smith, who each sold more than 1 million albums and track equivalents in the United States in 2014, according to Nielsen Music. UMG distributed seven of the top 10 albums, including the year's best seller, Taylor Swift's *1989*, and led the industry in market share with 38.7 percent—10 points higher than its nearest competitor, Sony Music.

In fact, UMG's 2014 market share was the second-highest since Nielsen began tracking sales in 1991 (the company set the record in 2013, with 38.8 percent). UMG owns three of 2014's top five labels: Republic Records (No. 1), a revived Capitol Music Group (No. 3) and Interscope Geffen A&M (No. 5). And Grainge presided over a remarkably smooth transition when Jimmy Iovine, co-founder of UMG's long-standing leader Interscope, left the company, and Janick took over. (That changeover was undoubtedly eased by the payout Universal earned when Iovine and Dr. Dre sold Beats to Apple: \$404 million, from UMG's 13 percent share.)

All of this gives Grainge—who has a son from his first marriage, and a daughter and stepdaughter with his wife Caroline—an unparalleled amount of influence in the industry. "Lucian loves artists, songs and music," says Irving Azoff, chairman/CEO of Azoff Madison Square Garden Entertainment. "He humanizes the CEO role, and I know he will make decisions that are artist-friendly."

In the age of Spotify, YouTube and Shazam, Grainge is positioned to tackle his business' overriding priority: win fair compensation for artists, and take full ownership of content that other parties have been profiting from. "I want to broaden our definition of a music company," Grainge says. "Technology [has] given us the opportunity to have a conversation with consumers in a way we haven't before. There's so much that we're doing to reimagine our intellectual property and working with the artists to create more." Specifically, "it's what we're doing with data," he says, "monetizing all the promotion around our music."

After years of record labels suffering from advances in the digital realm rather than benefiting from them, Grainge is putting copyright



owners back on the offense. He has the artists, market share, publishing and now, possibly, the technological wherewithal to take back some of the clout (and revenue) that has been lost. "Some music execs are good at making the fourth-quarter numbers," says Will.i.am, "and some have the ability to fast forward, and bring tomorrow's music biz closer to today. Lucian does both."

Grainge was unfazed by the mixed response to one of his highest-profile efforts at experimentation: U2 slipping its album *Songs of Innocence* unbidden into every iTunes account last September. "I'm not sure I would have done anything differently," he says. "This was important to the band, which meant it was important to me."

His love of music helps explain how he has re-energized UMG's A&R departments. "I started as a talent scout, and I'm still talent scouting," says Grainge, who was born in London and spent much of



"IDENTIFYING NEW ARTISTS CANNOT BE DONE THROUGH DATA OR ALGORITHMS."

— GRAINGE

his career in the United Kingdom. "Identifying and developing new artists cannot be done through data or algorithms." And when UMG does use technology and data, it benefits the talent the company has brought on. "Because the tools we've developed are also available to our artists," Grainge says, "we've strengthened the sense of collaboration between them and our labels. When marketing decisions are made, they're done with greater transparency."

Grainge's "desire and ability to collaborate is second only to his love of music," says Evan Spiegel, the 24-year-old CEO of photo-messaging company Snapchat, and one of the young entrepreneurs Grainge has relied on for insight and opportunities. (UMG has worked with Snapchat on artist promotion.) Since replacing Doug Morris as CEO in 2011, Grainge spearheaded the purchase of EMI for \$1.9 billion (2012), struck a global partnership with Jay Z's Roc Nation

(2013), inked a distribution deal with Glassnote Entertainment Group and acquired Eagle Rock Entertainment (both 2014).

UMG's latest partnership, announced in January: forming the Global Music Data Alliance with Havas Group. The deal will allow UMG to analyze billions of data points on consumer behavior and to find additional revenue streams for UMG's artists and labels through branding, advertising, merchandising and more. Grainge's mantra — he repeats it four times during *Billboard*'s interview — is to "capture the value" of UMG's intellectual property. It's a fitting maxim for a man shepherding the work of artists like Kanye West and Lana Del Rey, who are both working on new records for 2015. As Del Rey tells *Billboard*, "Lucian has such an extensive knowledge of music history, yet his eye is always on the future. As artists, we're lucky he's at the helm."

— MELINDA NEWMAN

From left: Universal Music Publishing Group's Jody Gerson (No. 28), Grainge, Anthony (No. 12) and UMG's Boyd Muir (also No. 12) photographed by Austin Hargrave on Jan. 13 at the Viceroy Santa Monica.

Rapino photographed
by Rainer Hosch on
Jan. 26 at Live Nation
in Beverly Hills.



SHAKIRA
ON RAPINO

"He is a partner in the truest sense of the word. He's one of the smartest guys I know, so it's only natural that I turn to him for counsel and advice when I most need it. He always makes himself available to talk through plans and ideas with me, and on all fronts is a real supporter."

2

MICHAEL RAPINO, 49

President/CEO, Live Nation Entertainment
Last Year's Rank: 4

When it comes to his leadership strategy, Michael Rapino subscribes to a simple formula: "low drama, high performance — we are not solving world peace in this industry," he says.

That may be so, but the Beverly Hills-based live entertainment giant Live Nation, which claimed 22 of 2014's top 25 tours, is bridging cultures by bringing music's top acts to rooms around the world. In the last decade, that has meant expanding from a couple of thousand shows in two countries (the United States and Canada) and a handful of sponsorships, to 25,000 events in 41 countries servicing 800 brands. Even more impressive: In the two years since he took over, the company's stock price has risen 22 percent (revenue for 2013 was \$6.5 billion with \$3.4 billion spent on talent), demonstrating Wall Street's confidence in the sector and in Rapino's vision guiding some 20,000 employees in 100 offices around the world.

"Michael Rapino is one of the

most exciting executives to come into the music space," says Apple's Jimmy Iovine, who recently joined Live Nation's board of directors. "He has continued to build on a unique collection of assets that can help the industry move forward."

A global view of music's reach is something Rapino first pondered in his hometown of Thunder Bay, Ontario. It was there that he began booking acts — his first: Jeff Healey — and quickly realized he had found his calling. "At 20, I decided there was nothing else I wanted to do in life besides run a global live entertainment company," says Rapino. "I was never all that excited about being in the record business, but I loved those two hours [of a show]."

It has proved a smart career play for the married father of three young sons (two toddlers, and an infant born in November), who lives in Los Angeles' tony Brentwood neighborhood, where he reportedly paid \$14.8 million in 2013 for a 52,000-square-foot estate (his compensation that year: slightly more than \$8.9 million) — but it came after some trial and error.

Live Nation's much ballyhooed 360 deal — which made headlines in 2007 and 2008 when U2, Jay Z and Madonna signed on to share revenue through multirights contracts worth as much as \$150 million — is no longer a priority for the company, which still manages some 250 acts under its Artist Nation division. "We tested [the 360 deal] and it wasn't core to the long-term strategy," Rapino says. "We have long since outsourced those records to Universal and Sony. It's not a model

we're basing our business on."

If anything, adds Rapino, live music has turned out to be more akin to the travel industry. "The average person goes to two-and-a-half shows a year, similar to going on a trip," he says. "You have to spend money and time and energy to make a night of going to see that artist, so our core DNA is how to motivate the casual consumer and fan to show up on a Tuesday to see that show. And how do we make sure they have a great experience while they're there? It's kind of a full-time gig getting that right."

Still, the company has struck deals with businesses tangential to its own, including Hilton, which, on Jan. 11, announced a five-year marketing commitment as Live Nation's official hotel partner; Vice, partner in a "joint digital venture" to launch this year; and Yahoo, which hosts daily concerts on its Live Nation channel.

But the biggest integration and, for Rapino, among the most gratifying, has been the merger with Ticketmaster. When Live Nation and the ticketing giant came together in 2010, in a deal valued at \$889 million, Ticketmaster was a tarnished brand that lagged in technology and had endured years of bad press. Often blamed for the skyrocketing costs of concert tickets, its mid-'90s spar with Pearl Jam did little to renew the public's faith in the company. Today, it's still not always a concertgoer's best friend. Says Rapino: "When you can't find a ticket, you're not in love with the seller, [but] if there was a five-mile front row, we would

be as loved as apples." But with upgrades to the mobile app and new functionalities to the ticket-buying experience, Rapino has accomplished in two years what previously took Ticketmaster 10. "We have a much better product today," he says.

Foresight seems to be Rapino's forte. For instance: his embrace of electronic dance music, going back to the first Creamfields in New York circa 2001, when it was still called a "techno fest." Today's EDM explosion, Rapino believes, has yet to peak. "It's not a fad," he says. "It's an exciting genre that will be around for a long time because it's not only the soundtrack of the youth of today, it has also come with a real reinvention of the live experience."

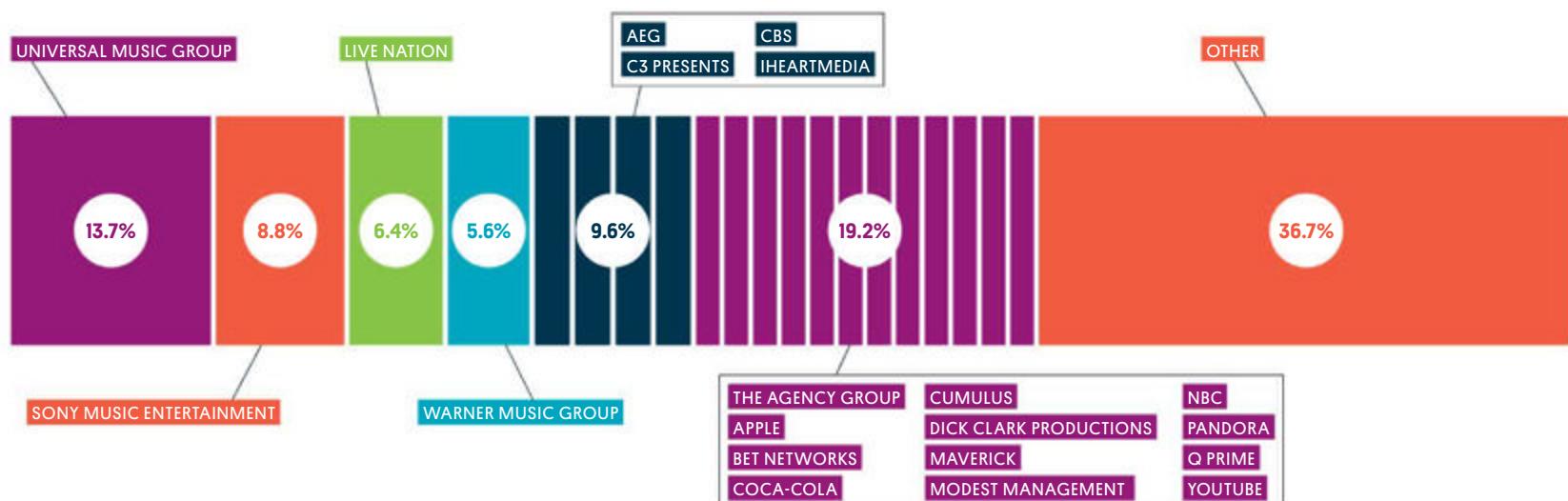
As his career has flourished, Rapino has endured some growing pains — "management of the ego," for one. But power? "I'm not that consumed by it," he says. "It's very transferable ... I admire the creators. The hardest part about being in business is it takes a certain skill to run the track and another to figure out how to lay the new track."

—SHIRLEY HALPERIN

FAVORITE 2014 ACCOMPLISHMENT "Our 9 pound little bundle of joy."

WHOM I CALL FOR ADVICE "Jimmy Iovine is not just a record man but someone who has accomplished creating value in innovating. Mark Cuban is someone I get a lot of great inspiration from — how he's tackling life. And one of the great advantages of being promoters is we work for the artists, and they're some of the great CEOs of our business. Look at Jay Z. He's as good as any CEO I have met."

POPULARITY CONTEST: WHERE THE POWER 100 WORK



3

IRVING AZOFF, 67

Chairman/CEO, Azoff MSG Entertainment
Last Year's Rank: 7

The first four decades of Irving Azoff's career were marked by fearsome advocacy on behalf of his clients that did much to set the parameters of the music industry. There's no reason to think that the fifth will be any different.

Two years ago, Azoff abruptly resigned as chairman of Live Nation, followed in the fall of 2013 by the announcement of a joint venture, Azoff MSG Entertainment, with James Dolan, executive chairman of the Madison Square Garden Company and CEO of Cablevision.

In January, Azoff made headlines when the MSG-owned Forum in Inglewood, Calif., reopened after a \$100 million renovation that saw Azoff's wife, Shelli, playing a major role and his management clients, The Eagles, headlining the first six nights (at a total gross of nearly \$9.9 million, according to Billboard Boxscore). He made news again in March when he helped broker the deal that brought Phil Jackson to the Dolan-owned Knicks as the basketball team's president.

Throughout 2014, AMSGE made expansive moves. Azoff's startup publishing rights organization, Global Music Rights, built a roster of 40 artists and 20,000 songs, then put YouTube on notice. Azoff took a strong position in the comedy world — a \$300 million-a-year live business, according to *Billboard* estimates — first signing Chelsea Handler as a management client, then acquiring a 50 percent stake in Levity Entertainment Group, which owns comedy clubs nationwide and counts *The Mentalist*, *Iron Chef America* and Comedy Central specials among its TV division's production interests. AMSGE also took a 50 percent stake in branding specialists Burns Entertainment, experiential marketers Pop2Life and social media marketing and online talent management agency Digital Brand Architects.

Music publishing, branding, venue management — virtually any way of making money in the music business, Azoff is now in it. And as always, he's in it not just to win it, but to reshape it.

"The mission statement for the company is to be disruptive in a positive way for artists, fans and the rest of the industry," says Azoff, who maintains a \$16 million estate in Los Angeles. "I think the timing to be disruptive in a positive way has not existed like this since the '60s, on both the live side and, now, the digital and marketing sides."

In November, Azoff showed digital services what

he meant by disruptive when Global Music Rights demanded YouTube remove its catalog of 20,000 songs — written by Pharrell Williams, The Eagles, John Lennon and others — just as the streaming giant was launching its Music Key service.

"In the next year — and it's part of our Global Music Rights strategy — this whole Pandora, Spotify, iTunes, Apple-Beats thing is going to sort out," Azoff says. "And we're firmly on the side that [believes] the economics for artists, fans and record companies need to be better ... So we have to fix that, and the labels will be happy with me, too, because we'll drag them along."

On the management side, Azoff's heritage rock clients blew up the box office in 2014. With more than 1 million tickets sold, The Eagles grossed \$107.3 million for 59 shows. With dates slated for Australia and New Zealand, the band is "in a tour of perpetuity — every time we go back to a market it's bigger than the time before," says Azoff, attributing the growth to the *History of the Eagles* documentary, which "invented a new way of marketing a career. [It] has done way more for them at this point in their career than any album could have. It had the run on Showtime, then on DVD — which Universal did a great job of marketing — and now we've moved it over to Netflix, and it exploded again."

Also on the management side, Christine McVie rejoining Fleetwood Mac "ratcheted up their ticket sales to Eagles levels," with the 12 shows reporting to Boxscore grossing \$23.8 million. New clients and acquisitions performed well, too. Handler sold out her Uganda Be Kidding Me Tour and cut a deal with Netflix that includes a talk show set to debut in 2016. Gwen Stefani landed on *The Voice* for an estimated \$10 million salary (Azoff client Christina Aguilera is said to be getting even more when she returns to the NBC show for season eight in late February). Levity, meanwhile, brought in top-level touring client Jeff Dunham and plans to open as many as 50 comedy clubs within three years.

Azoff has venue plans of his own — he's looking at building Forum-like venues in other markets. "We think music-only buildings are really important," he says. "Years ago, everybody was saying, 'The size is going to be 6,000 [capacity].' I think it's going to be everything from 6,000 to 20,000." He's keeping more details close to the vest. "I'm not going to name cities or places. The reason I'm a private company is so I don't have to tell people what I'm doing. Why do I need to tip my hand to the competition?"

Two of Azoff's four children are in the business, with daughter Allison Statter heading up AMSGE's commercial division, and son Jeffrey an agent at Creative Artists Agency, representing The Eagles, among others.

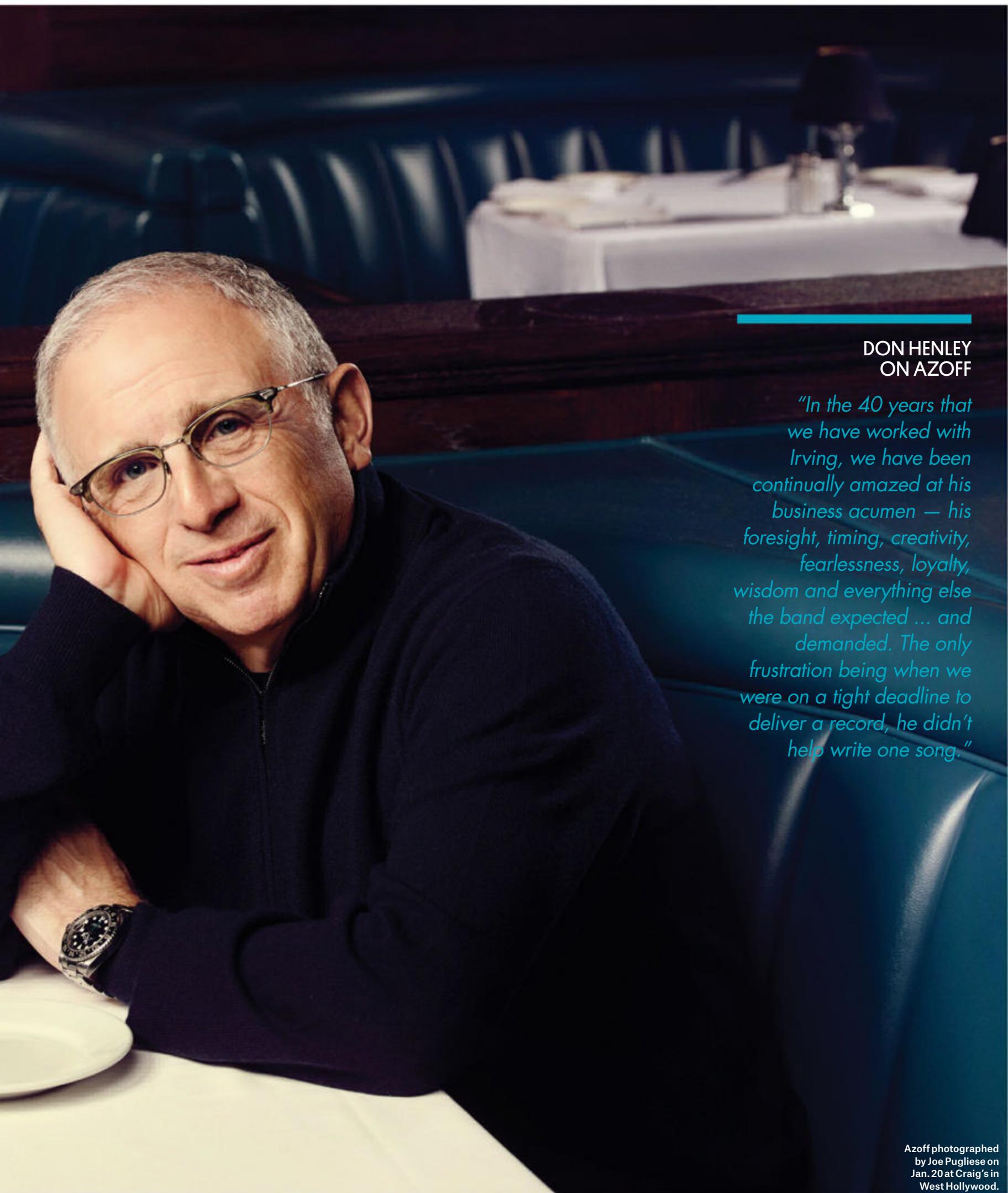
As for their father, he shows absolutely no signs of stopping. "I'm having so much f—ing fun I can't believe it," says Azoff. "And we're making a difference."

—RAY WADDELL

PERFORMANCE THAT MADE ME WANT TO BE IN THE INDUSTRY "The Yardbirds at Indiana Beach on Lake Shafer [in Indiana] when I was about 16 years old, and The Beatles at Comiskey Park in Chicago in 1965. Those were the two that started me."

DEFINITION OF POWER "The ability to execute one's dreams."





DON HENLEY
ON AZOFF

"In the 40 years that we have worked with Irving, we have been continually amazed at his business acumen — his foresight, timing, creativity, fearlessness, loyalty, wisdom and everything else the band expected ... and demanded. The only frustration being when we were on a tight deadline to deliver a record, he didn't help write one song."

Azoff photographed
by Joe Pugliese on
Jan. 20 at Craig's in
West Hollywood.



MARTIN BANDIER, 73

Chairman/CEO,
Sony/ATV Music Publishing
Last Year's Rank: 5

In late 2014, when Pharrell Williams' "Happy" and John Legend's "All of Me" were nominated for Grammy Awards, Martin Bandier used his platform as chief executive of the world's largest music publishing company to excoriate digital services like Pandora and Spotify for undercompensating artists. In a fiery letter to staffers that went public, Bandier groused that the songwriters of those hits had barely earned any royalties from streaming and on-demand airplay. In the first three months of 2014, 55 million plays of "Happy" had generated just \$3,400, and 43 million plays of "All of Me" made \$2,700. "This is a totally unacceptable situation and one that cannot be allowed to continue," he charged in the letter.

Bandier is doing more than complaining: He has threatened to completely withdraw the Sony/ATV and EMI Music Publishing catalogs from all performance rights organizations unless changes are made in how songwriters are compensated. Such is Bandier's power that this is no idle threat. "We have taken every legitimate approach we can to get

better rates for our songwriters," he tells *Billboard*. "We are hoping for the best, but we are preparing for the worst."

Meanwhile, the chairman, who's married with three children, dealt with more at year's end. Email leaks from the Sony Pictures hack had Sony corporate executives considering the sale of its music publishing assets. Bandier maintained, with typical cigar-chomping brio, that while no such sale was in the works, "given we are without a doubt the world's leading and best music publisher ... who wouldn't want to own a company like that?"

Fair point: In its most recent fiscal year ended March 31, 2014, Sony/ATV's annual revenue grew to about \$664 million for the year, up from \$560 million in the prior year. Additionally, Sony/ATV, in a joint venture with the Michael Jackson estate, owns 39 percent of EMI Music Publishing, which itself generates about \$750 million in annual revenue.

"Sony/ATV produced the best year I ever had as the head of a music publishing company," says Bandier. "Look at the Grammy category for record of the year: Sony/ATV is a publisher for each song nominated. We own the Beatles and Motown song catalogs." In short, he declares, "We are the greatest content holder in the music publishing era."

—ED CHRISTMAN

BONO ON IOVINE

"Jimmy's full-force gale is the perfect match to Tim Cook's Zen calm. I think he feels it's his life's mission to bring the music scene back to fair health — to a place where artists, as well as companies and consumers, get a good deal. The penicillin, as Jimmy [sees] it, is paid subscription — but he has a lot more up his sleeve than streaming."

5

JIMMY IOVINE, 61

Executive, Apple
Last Year's Rank: 10

Jimmy Iovine certainly didn't need to go to Apple to secure his status as a legend in the music business, but, at 61, he's embarking on potentially his most influential and interesting career chapter yet.

Last May, when Apple purchased Beats Electronics, the headphone and subscription streaming company that Iovine started with Dr. Dre, for \$3 billion, the company also bought Iovine's brain. Iovine left his role as chairman of Interscope Records, the label he co-founded in 1990 that gave rise to Dr. Dre, Eminem and No Doubt. The deal, the largest in Apple's history, was a shot across the bow that signaled the tech giant's intent to reinvigorate and reimagine its relationship with the music industry. In turn, Apple got a fully functioning subscription streaming service to complement its iTunes store and streaming radio service.

The former sound engineer (Bruce Springsteen's *Born to Run*) and producer (Tom Petty's *Damn the Torpedoes*, U2's *Rattle & Hum*) long has been a leading proponent of the power of digital music delivery

and discovery (Jimmy and Doug's Farm Club, anyone?), and his ties with Apple have run deep ever since he was one of Steve Jobs' main liaisons with the record industry during the 2003 launch of iTunes.

Expect his stint with Apple — which doesn't come with an official title, according to his spokeswoman — to bring a seismic shift to the intersection of music and technology as Iovine, who grew up in Brooklyn and now lives in Los Angeles' exclusive enclave of Holmby Hills, works to develop the next generation of music delivery. "There have been two major collisions between Silicon Valley and the entertainment business," says Marc Geiger, William Morris Endeavor's head of music. "The first was when Disney and Bob Iger bought Pixar and made Steve Jobs a board member, close adviser and major shareholder. The second is Jimmy and Beats going to Apple. This move will be even more significant and game-changing for our industry."

"I've always felt Jimmy's instincts were on the [cutting] edge of the mainstream. [He has a] keen sense of what's next," says Big Machine Label Group president/CEO Scott Borchetta. "The power and reach of Apple with Jimmy and Dre's vision, creativity and drive to not only keep music valuable but to grow the value may be what the music doctor ordered. We have one of our own on the inside, [and] we all will benefit."

—MELINDA NEWMAN



You've created one of the most exciting brand partnerships...
Supported some of the biggest bands...
And brought amazing experiences to countless music fans.

Congratulations! Jennifer Breithaupt

Global Head of Entertainment and Access, Citi



From your friends at Live Nation Entertainment



6

CORAN CAPSHAW, 56

Founder/owner, Red Light Management

Last Year's Rank: 3

In 2014, Coran Capshaw estimates that he spent a total of eight weeks on an airplane, and it's a safe bet that few of those hours were for recreational purposes. "Coran loves to work," says Dave Matthews, who was Red Light Management's first client when Capshaw founded the company in Charlottesville, Va., in 1991. "If he needs to take a break from work, it's to work on something else."

Matthews says a "love of the chase" motivates Capshaw's work ethic and prodigious deal-making, both of which have made Red Light the largest independent artist management firm in the world. These strengths also have made him a wealthy man — albeit one who loves The Grateful Dead and dresses in Levi's and Red Wing boots.

With a roster of 200 artists, steered by 60 managers in eight cities across the United States and the United Kingdom, Red Light clients include Dave Matthews



Capshaw

Band (which has sold more than \$800 million in tickets, according to Billboard Boxscore), Luke Bryan, Lady Antebellum, Enrique Iglesias and Phish — all of whom Capshaw is actively involved in managing — as well as Lionel Richie, the estate of Jerry Garcia, Alabama Shakes, Lee Brice, Maddie & Tae, My Morning Jacket and Tiesto. Despite losing one of country's top acts, Tim McGraw, as a client in November, on any given night in 2014, some 75 Red Light acts were ringing up box-office receipts around the world, and according to Boxscore, five of them — Bryan, Dierks Bentley, Phish, DMB and Richie — grossed a combined \$180 million.

To label Capshaw simply a manager, though, is to underestimate the breadth of his business interests and investments. The former club owner also has

stakes in ATO Records (founded with Matthews in 2000) and its sublabel TBD, plus RLM's sister company, Starr Hill Presents, which not only promotes live music regionally and nationally, but also owns equity positions in a portfolio of music festivals that grossed more than \$150 million in 2014, including Bonnaroo, Lollapalooza and the Austin City Limits Music Festival. Capshaw has a sizeable stake in Austin-based C3 Presents, 51 percent of which Live Nation acquired for more than \$125 million in 2014.

His empire also extends to a handful of live venues, including the 4,000-seat open-air nTelos Wireless Pavilion in Charlottesville, where he lives west of the city on a farm with his wife Parke. Outside the music business, Capshaw is an owner of the Soggy Dollar Bar in the British Virgin Islands and a partner with Matthews in Dreaming Tree wine, which generates an estimated \$85 million in annual revenue, making it the most successful artist-branded wine in the business.

During the last two decades, Capshaw says he has learned to accept that "not every idea I have will work," but also that business doesn't have to be ugly. "I don't really like the philosophy that everybody is supposed to be upset after a deal," he says. "The real art is getting what you want out of a deal, but having the other people feel good about it."

—RAY WADDELL

MOST STARSTRUCK MOMENT "I was a young [Grateful Dead] fan walking into a hotel, and Jerry Garcia was at the front desk. I was starstruck just being in his vicinity."

Morris



DOUG MORRIS, 76

CEO, Sony Music Entertainment

Last Year's Rank: 6

As Doug Morris neared 70, he was pushed out of his chairmanship of Universal Music Group, thought to be too old to run a digital-age entertainment company. He's now 76, and as chairman of Sony Music Entertainment, he grew annual profits for the world's

second-biggest record group by an estimated 70 percent. Take that, haters.

After presiding over the most successful merger in the music industry's history, when UMG and PolyGram came together in 1998, Morris was installed as CEO of SME in July 2011, giving him the chance to prove that his UMG reign was no fluke. At SME, Morris has transformed a dysfunctional company, created by the merger of Sony and BMG, into a cohesive team with a sound corporate culture working together to discover new hitmakers.

In 2014, says Morris, "Sony came together in a big way in terms of stability, culture and accomplishment. We finished the year with nine of the top 15 albums and 11 of the top 20 in the U.K." Sony Corp. doesn't break out SME's financials, but *Billboard* estimates that Morris has grown SME's earnings to \$375 million on revenue of about \$3 billion in its most recent fiscal year, up from \$200 million in earnings the previous year. Due to an off year at RCA and the defection of distributed label Glassnote to UMG, Sony's album-plus-track-equivalent market share dropped to 28.5 percent from 29.6 percent in 2013. But, notes Morris, Sony labels

broke 20 new acts, each with songs that tallied 500,000 or more downloads. "I have never seen anything like it in my whole career," he says.

While he boosted profits, Morris is best-known for being one of the industry's great record men — he even co-wrote a top 10 *Billboard* Hot 100 hit, The Chiffons' 1966 single "Sweet Talkin' Guy" — and beloved bosses. As the only person to have run all three majors, Morris, who lives with his wife, Monique, in New York, has groomed countless executives along the way, including Atlantic's Craig Kallman and Republic's Monte and Avery Lipman. At Sony, he chose the team — Peter Edge and Tom Corson — that revitalized RCA, stuck with Antonio "L.A." Reid when he got off to a slow start at Epic and invested in EDM label owner Patrick Moxey and pop hitmaker Dr. Luke. Moreover, artists continue to swear loyalty to Morris' acumen and passion.

"Being in Fleetwood Mac was hard. Being in Doug's world was easy," says Stevie Nicks, who started her solo career in the '80s on Modern Records, under Morris' leadership. "He believed in me, so I believed in me. He made my dreams come true."

—ED CHRISTMAN

Most Attended Universities



POWER COMES FROM MAKING
MUSIC THAT LASTS FOREVER



CONGRATULATIONS TO THE 100



WARNER MUSIC GROUP





8

BOB PITTMAN, 61

Chairman/CEO, iHeartMedia

Last Year's Rank: 11

Bob Pittman loves to fly. As a teenager in Mississippi, he got his first job at a radio station so he could pay for pilot lessons; since then he has circumnavigated the globe and landed a plane on every continent except Antarctica.

"It's a great outlet," says the iHeartMedia chairman/CEO, who oversees 12,500 employees at iHeart (and another 6,500 at Clear Channel Outdoor). "If there's weather or if things get tense, it forces you to clear your brain. It's a place to get out of my head."

In 2014, these lessons served Pittman well as he steered his companies through media turbulence. In September, recognizing that its iHeartRadio app represents

its multiplatform future, Clear Channel Communications — by far the largest operator of radio stations in the United States — renamed itself iHeartMedia.

"We flattened the organization and built a new team," says Pittman, a twice-married father of three who was one of the creators of MTV. The company's 858 stations stream through the iHeart app, attracting 90 million-plus unique listeners a month.

The future isn't just digital: Pittman has overseen the brand's expansion into events, with the iHeartRadio Music Festival marking its second year with two days of concerts in Las Vegas in September 2014. The power of iHeartMedia can be measured by its marquee names: Taylor Swift, Ariana Grande, Nicki Minaj, One Direction and Calvin Harris, among others.

For the nine-month period ending Sept. 30, iHeart Communications (which includes iHeartMedia and Clear Channel Outdoor) produced operating income before depreciation and amortization of \$1.2 billion, on revenue of \$4.6 billion, up 1.2 percent in the prior year. The company carries a substantial \$20.4 billion debt, but 2013 EBITDA of \$1.8 billion puts it \$240 million ahead of interest expenses of \$1.6 billion for that year.

Pittman, a regular at Burning Man, is unfailingly bullish on the future.

"Seventy-three percent of Americans say that the main way they discover new music is FM radio, and that relationship is unchanged," he says. "That's why radio hasn't suffered. Network TV ratings are down to a fraction of what they were 10 years ago, where we have 17 million additional listeners."

—ALAN LIGHT

DEFINITION OF POWER "Listening to others."

9

ROB LIGHT, 57

Partner and managing director/head of music, Creative Artists Agency

Last Year's Rank: 9



Thirty-year CAA veteran Rob Light has steadily led his agency's industry-topping music division since 1998. With talent in pop, rock, country, R&B/hip-hop, Latin, EDM and comedy, CAA claims more clients among the top 100 touring artists than its next four competitors combined, and was the agency of record for three of the top five 2014 tours: One Direction, The Eagles and Katy Perry.

As head of CAA's music department, the Brooklyn-born "blue collar" sophisticate — "I've never been a high-fashion, where-do-you-live [person]," he says. "That's why I understand what the masses want" — oversees 110 agents and executives in four offices, including London.

Given the size of his department — CAA booked some 28,000 events in 2014 — Light sought to revive the camaraderie CAA enjoyed as a smaller agency. "Every staff meeting was about bringing back that cohesiveness," says the father of five children (ages 17 to 30), who lives in Encino, Calif., with his wife Cindy.

After watching competitors capitalize on the growth of EDM, Light and CAA have made strong moves to bring in experienced EDM executives and touring talent. The coming year, however, presents a new challenge: For the first time, CAA will be majority-owned by an outside company, as capital investment firm TPG spent \$225 million upping its equity stake in the agency (from 35 to 53 percent). "[TPG] didn't buy into us because they wanted to change us," says Light. "They bought into us because of our stability and leadership."

—RAY WADDELL

PERFORMANCE THAT MADE ME WANT TO BE IN THE INDUSTRY

"Bruce Springsteen at The Bottom Line, Aug. 15, 1975."

WHAT I COLLECT "Golf instruction books. I probably have over 1,400 of them, including a couple from the 1700s."

10

EDDY CUE, 50

Senior vp, Internet software and services, Apple

Last Year's Rank: 12

ROBERT KONDRK, 53

VP, iTunes content

Last Year's Rank: 12

Eddy Cue and Robert Kondrk have built iTunes into the biggest music retailer in the United States, where it commands a 38 percent share of the market, generating some \$2 billion in revenue. Both are longtime Apple employees — Cue's a 25-year veteran; Kondrk has served 24 — and label executives describe Cue as the brains and Kondrk as

the heart of the iTunes operation. "Kondrk is extremely good with the artists, while Eddy is more the businessman," says one major-label executive. "They are just so different, and that is why it works so well for them."

As iTunes enters its second decade, Cue, who has led Apple's music effort from the start, will have ultimate say in how Apple presents music to consumers. And with iTunes facing the industrywide 11 percent decline in digital sales, the hope is Apple's \$3 billion acquisition of Beats Music in May 2014 — not to mention its record-breaking \$75 billion in first-quarter revenue — will set up the company as a streaming powerhouse. With the Beats team onboard — founders Jimmy Iovine and Dr. Dre, and long-time digital guru Ian Rogers and Trent Reznor (who has hinted that he's "designing some products" with Apple) — labels are counting on iTunes' 800 million customers to bring streaming into the mainstream. Apple will reportedly concentrate on a premium interactive service, instead of an ad-supported one, and the expectation is that it will be more responsive to artists than Pandora and Spotify, with access to user data and analytics.

—ED CHRISTMAN



Kondrk (left) and Cue

Congratulations

TO EACH
OF THE 2015
BILLBOARD
POWER 100

11

LEN BLAVATNIK, 57

Owner/vice chairman, Warner Music Group
Last Year's Rank: 8

Since Blavatnik came into the music industry in a big way, acquiring Warner Music Group in 2011 for \$3.3 billion, he continues to open up his wallet: He spent another \$700 million buying the Parlophone label, invested in streaming services Deezer and Spotify, and, in November, bought the China-based entertainment company and label Gold Typhoon. "Blavatnik understands more about the business than he lets on," says one of his competitors. "I would never underestimate how deep his knowledge of his music company is. Besides, very smart people work for him."



Blavatnik



Geiger



Cooper

12

MICHELE ANTHONY, 58

Executive vp U.S. recorded music, Universal Music Group
Last Year's Rank: 37

BOYD MUIR, 55

Executive vp/CFO, Universal Music Group
Last Year's Rank: 37

Lucian Grainge's primary consiglieri had their powers greatly expanded in 2014 as the world's largest music company restructured its distribution division, changed publishing CEOs and unbundled labels Island, Def Jam and Motown. "It has been great to return these incredible brands to the glory with which they were started," says Anthony. The duo also helped implement such new initiatives as the Global Music Data Alliance with Havas and hiring GroupM's Mike Tunnicliffe to head business development that should see UMG increase its industry-leading 38.7 percent market share. "If there is a rallying cry," says Muir, who this year temporarily ran Universal Music Publishing Group, "it is to grab hold of what's new and make it happen."

MOST STARSTRUCK MOMENT Muir: "Meeting Taylor Swift. She's a force of nature."

OVERUSED WORD Anthony: "Julllliiieeee! My assistant. She's outside my door."

13

MARC GEIGER, 52

Head of music/board member, William Morris Endeavor
Last Year's Rank: 13

As one of the elite rainmakers in the business of live entertainment, Geiger

leads the agency's 85-plus agents across five offices, which booked more than 33,000 dates in 2014 (up from 29,000 in 2013). Among the WME clients who lit up Billboard Boxscore in 2014 were Justin Timberlake, Bruno Mars and John Legend. WME says it has the largest market share of any agency in the EDM space, with clients Afrojack, Steve Aoki and deadmau5, and in country the agency is tending the touring careers of Luke Bryan, Jason Aldean, Eric Church and others.

MEMORABLE ARTIST ENCOUNTER "A dinner with David Bowie, David Byrne and Black Francis during the Pixies reunion in New York. The first time I met Prince at Paisley Park wasn't too shabby, either."

14

STEPHEN COOPER, 68

CEO/director, Warner Music Group
Last Year's Rank: 16

Since coming aboard as CEO when Len Blavatnik acquired Warner Music Group in 2011, Cooper has had to juggle managing cash flow with a debt-burdened balance sheet so that label heads are able to develop new artists. Known as a corporate takeover specialist before joining WMG, Cooper has streamlined the decision-making process to allow his executives to move quickly. It has paid off: Beyond making small acquisitions in 2014, WMG also managed to break new talent like Nico & Vinz, Charli XCX, Echosmith, Clean Bandit, Royal Blood and Robin Schulz, while bringing Ed Sheeran and Bruno Mars to superstar status.

BUSINESS ROLE MODEL "Executives who can maintain a balance between their work and their home life. I am not an advocate of 24/7 working."

15

AVERY LIPMAN, 48

President/COO, Republic Records
Last Year's Rank: 17

MONTE LIPMAN, 50

Chairman/CEO, Republic Records
Last Year's Rank: 17

The Lorde-curated *Hunger Games: Mockingjay, Part 1* soundtrack plus releases from Ariana Grande and Taylor Swift (through Big Machine) helped establish Republic as Nielsen's No. 1 label in market share at nearly 9 percent. Brothers Monte and Avery are determined to achieve a three-peat with new sets from Florence & The

SIDE HUSTLES
OF THE
POWER 100CASA DRAGONES TEQUILA
BOB PITTMAN
(NO. 8),
CHAIRMAN/CEO,
IHEARTMEDIA

Pittman — a longtime tequila aficionado — based his signature blanco blend (with a hint of anejo) on an old home brew he once tasted in San Miguel, Mexico, where he has a vacation home. Proudly plugged as the only premium joven tequila on the market, every bottle is also hand-signed and numbered.

THE LAUNDRY ROOM
PASQUALE ROTELLA
(NO. 59)
CEO, INSOMNIAC
EVENTS

Located in the semi-secret back room at Commonwealth in Las Vegas, this cocktail-only speakeasy (a bar-within-a-bar) is accessible only to those with reservations. No photos are allowed, and a two-hour maximum stay is enforced.

BLADE
ROB WIESENTHAL
(NO. 82),
COO, WARNER MUSIC
GROUP

Ever really need to get out of Manhattan? With Wiesenthal's Blade app, users can crowd-source flights by way of regional air carriers like Liberty Helicopters — and purchase seats on pre-existing charters — to nearby spots like the Hamptons, Mohegan Sun and area airports.

UWITHUS.COM
STEPHEN HILL
(NO. 84),
PRESIDENT OF PROGRAMMING,
BET NETWORKS

Executives can always use help balancing work and home life. With Hill's UWithUs site, parents can share, discover and coordinate kids' activities with a hand-picked circle of other moms and dads — less stress for parents, more fun for kids.

QUIRKY.COM
CHARLIE WALK
(NO. 91),
EXECUTIVE VP,
REPUBLIC RECORDS

Walk serves on the advisory board of social product development company Quirky, which allows users to pitch new products and get involved in the creation of others' ideas. "They made a deal with GE, and it has become a really big company," Walk says. "I was one of the founding angel investors."

THE POWER OF MUSIC IS STRONGER THAN EVER

SONY MUSIC PROUDLY SALUTES
OUR TALENTED EXECUTIVES ON
BILLBOARD'S POWER 100 LIST



Machine, Drake, Zac Brown Band, The Weeknd and the *Pitch Perfect 2* soundtrack due in 2015 from Republic and its label partners. Potential Universal Music Group departures by Big Machine Label Group and Lava Records leave question marks for 2015, but Monte sidesteps the issue, saying, "It's our intention to move forward and keep a good thing going."

EXPERIENCE THAT MADE ME WANT TO BE IN THE INDUSTRY Monte: "In junior high, it was my job to book bands for the school dance, so that's where I got the bug."

POWER MEAL Avery: "Carbone [in New York] for the beef carpaccio. There's a corner table that's perfect."



Avery (left) and Monte Lipman

16

STEVE BARNETT, 62

Chairman/CEO, Capitol Music Group
Last Year's Rank: 32

It took Barnett only two years to redefine, reorganize and relaunch Universal's Capitol Music Group and he did so from the inside out: gutting the label's famed Hollywood Tower, pruning its staff and forming a senior executive team that promotes diversity (see: Motown president Ethiopia Habtemariam), female leadership (executive vp Michele Jubelirer) and long-term vision (executive vp Greg Thompson, a key carryover from the previous era). The strategy is working. CMG racked up 46 Grammy nominations, including in key categories album of the year (Sam Smith, Beck) and best new artist (Smith, Bastille), all of whom are new signings.

BUSINESS ROLE MODEL "Mo Ostin. When I was a young manager, struggling in England, I thought Warner was the best label in the world."

retailers.) Among the label's big movers: One Direction, Beyoncé and Barbra Streisand with newcomers Hozier and George Ezra picking up steam in the fourth quarter. The British-born, New York-based Stringer has spent most of his professional life at Sony, but even after 29 years he sees himself only as a caretaker at the house of Bob Dylan and Bruce Springsteen. "I'm not Chris Blackwell," he says. "I'm in charge of the greatest modern music art museum, and I want to put new things in there as well as look after things that are beautiful and classic."

HARDEST BUSINESS LESSON LEARNED "To develop several layers of skin so that you don't get oversensitive."

18

GUY OSEARY, 42

Co-founder, Maverick
Last Year's Rank: 38

"This was the year of collaboration," Oseary says of his 2014, which encompassed everything from taking over the management of U2 from Paul McGuinness, to teaming with nine other high-powered reps to form the Live Nation-backed consortium Maverick (Paul McCartney, Miley Cyrus and Nicki Minaj rank among the artists represented), to corralling iTunes, Interscope and longtime client Madonna to rush-release finished songs from her *Rebel Heart* album in just 48 hours. Even the mixed reception to U2's free-download release of *Songs of Innocence* hasn't deterred Oseary from plotting new ways to innovate on the band's upcoming tour. Says Oseary, "My education process with U2 has grown a million times over."

MEMORABLE ARTIST ENCOUNTER "I'll never forget seeing my first Depeche Mode show when I was 12 years old."



Barnett



Stringer



Oseary



Marciano



Ek

17

ROB STRINGER, 52

Chairman, Columbia Records
Last Year's Rank: 20

Following the stupefying success of Adele's *21* (11 million albums sold and counting), what's a label chairman's next act? If you're Stringer, it's reload and hope to repeat. In fact, Columbia had a banner 2014, coming in second to Republic with 7.8 percent in market share. (References to label market share in the Power 100 are based on the 2014 year-end Nielsen Music "Overall Label Share With TEA" marketing reports that do not count scans from Christian music

19

JAY MARCIANO, 60

COO, Anschutz Entertainment Group; Chairman, AEG Live
Last Year's Rank: 18

In his first full year running AEG Live, Marciano was responsible for operational oversight of the world's second-biggest promoter (\$912 million in total boxscores for 2014) with emphasis on doubling down on festivals, which he believes "are going to continue to explode in North America." The AEG Live fest portfolio features 27 events, including the top-grossing festival Coachella, as well as the newly acquired Firefly fest in Dover, Del.; New Orleans' JazzFest; Stagecoach; Electric Forest; and Country Superfests in Baton Rouge, La., Jacksonville, Fla., and Columbus, Ohio.

FAVORITE HOBBY "High-end audio."

20

DANIEL EK, 31

Co-founder/CEO, Spotify
Last Year's Rank: 25

A very public war with Taylor Swift over its free tier hasn't slowed down Spotify one bit. At press time, the world's most successful subscription service was working with Goldman Sachs on a new \$500 million round of fundraising. How has the Stockholm-based Ek led Spotify to 12.5 million subscribers and 60 million monthly listeners worldwide? "He listens," says Glassnote Entertainment Group founder Daniel Glass, to criticism and to the artist community. "He's personally involved."

WHOM I CALL FOR ADVICE "Martin Lorentzon, my co-founder."

Hotty Toddy, Bradford

CONGRATULATIONS ON BEING ONE OF THE BILLBOARD POWER 100.

FROM KATY, STEVE, MARTIN, AND NGOC



Direct Management Group

21

JULIE GREENWALD*

Chairman/COO, Atlantic Records Group

Last Year's Rank: 22

CRAIG KALLMAN, 49

Chairman/CEO, Atlantic Records Group

Last Year's Rank: 22

The company marked 2014 with five No. 1 album debuts — Ed Sheeran, Coldplay, Wiz Khalifa, Trey Songz and Slipknot — and Grammy nods for most of the aforementioned as well as Charli XCX, Paramore, Alt-J, Hunter Hayes and others. Yet more impressive than the numbers (Atlantic came in fourth in market share with 6.8 percent) is the roster's diversity. Def Jam vet Greenwald says the highlight of her year was "receiving Grammy nominations in almost every genre." The rainbow coalition continues in 2015 with releases from new country signing Sturgill Simpson; rappers Wale, Action Bronson, Ty Dolla Sign and Flo Rida; R&B artists Jill Scott and Sevyn Streeter; and established rockers Rob Thomas, Death Cab for Cutie and, possibly, Coldplay.

DEFINITION OF POWER Greenwald: "Being able to break an act."

PRIZED POSSESSION Kallman: "My vinyl collection, which is now about three-quarters of a million records."



Breithaupt photographed by Adam Krause on Jan. 22 at Sweet Leaf Cocktail Bar in Long Island City, Queens.

22

JENNIFER BREITHAUPT, 42

Senior vp global entertainment, Citi

Last Year's Rank: 24

For a music business that suffered double-digit decreases in recorded-music sales in 2014, brands are the new banks and Breithaupt is the music industry's most invested power broker. She sells millions of tickets to Citi card members each year (estimated by sources to be three times the amount of closest rival American Express) through the company's role as the official credit-card partner to Live Nation, as well as intricate deals with tours for Katy Perry, One Direction, Lady Gaga and Billy Joel's historic Madison Square Garden residency. As a result, entertainment spending is up a whopping

12 percent among Citi card members, with global expansion into 19 countries already complete. Says Breithaupt, "We did a lot of heavy lifting to offer more exclusive entertainment opportunities around the world, so we're excited to hit the ground running this year."

DEFINITION OF POWER "Margaret Thatcher's quote, 'Being powerful is like being a lady. If you have to tell people you are, you aren't.'"



Borchetta



Janick

copies to date — but he's still losing sleep on how he can sustainably sign the next Swift. Discussing his top artist's famous standoff with Spotify, Borchetta says, "We're reaching a point where unsigned artists can't afford to get a record deal, and that's the conversation we want to be at the center of." In addition to overseeing a thriving country roster that includes Florida Georgia Line, Tim McGraw, Brantley Gilbert and forthcoming full-lengths from Reba McEntire and Maddie & Tae, Borchetta is open to adding some more pop sounds to the label, too, in his new role as mentor on this season's *American Idol*.

OVERUSED WORD "'Dominate,' or 'DOMIN8,' which I've been signing in internal emails for as long as I can remember."

24

JOHN JANICK, 36

Chairman/CEO, Interscope Geffen A&M

Last Year's Rank: 19

In May, the young chairman, who not too long ago was running the independent label Fueled by Ramen out of his University of Florida dorm room, succeeded Jimmy Iovine as head

ED SHEERAN ON GREENWALD & KALLMAN

"Julie is a badass. I love how she scares the shit out of me, but she's in my corner and fights harder than anyone I know in the industry to get shit right. Craig's knowledge on everything is illuminating, and he has fantastic advice. A great team, and it's a pleasure working with them."

CAPITOL MUSIC GROUP

CONGRATULATES
ITS HONOREES

IN THE

BILLBOARD POWER 100



of Interscope Geffen A&M. Though its market share contracted, Janick says 2014 was the label group's most profitable year in nearly a decade with sales from Imagine Dragons, Kendrick Lamar and Eminem and newer artists like Schoolboy Q, Aloe Blacc and Disclosure. "It's important how you balance being creative with running a smart business," Janick says. "We achieved that in 2014." **DEFINITION OF POWER** "Integrity, tenacity and surrounding yourself with great people."

25

MICHAEL MAHAN, 38

President, Dick Clark Productions

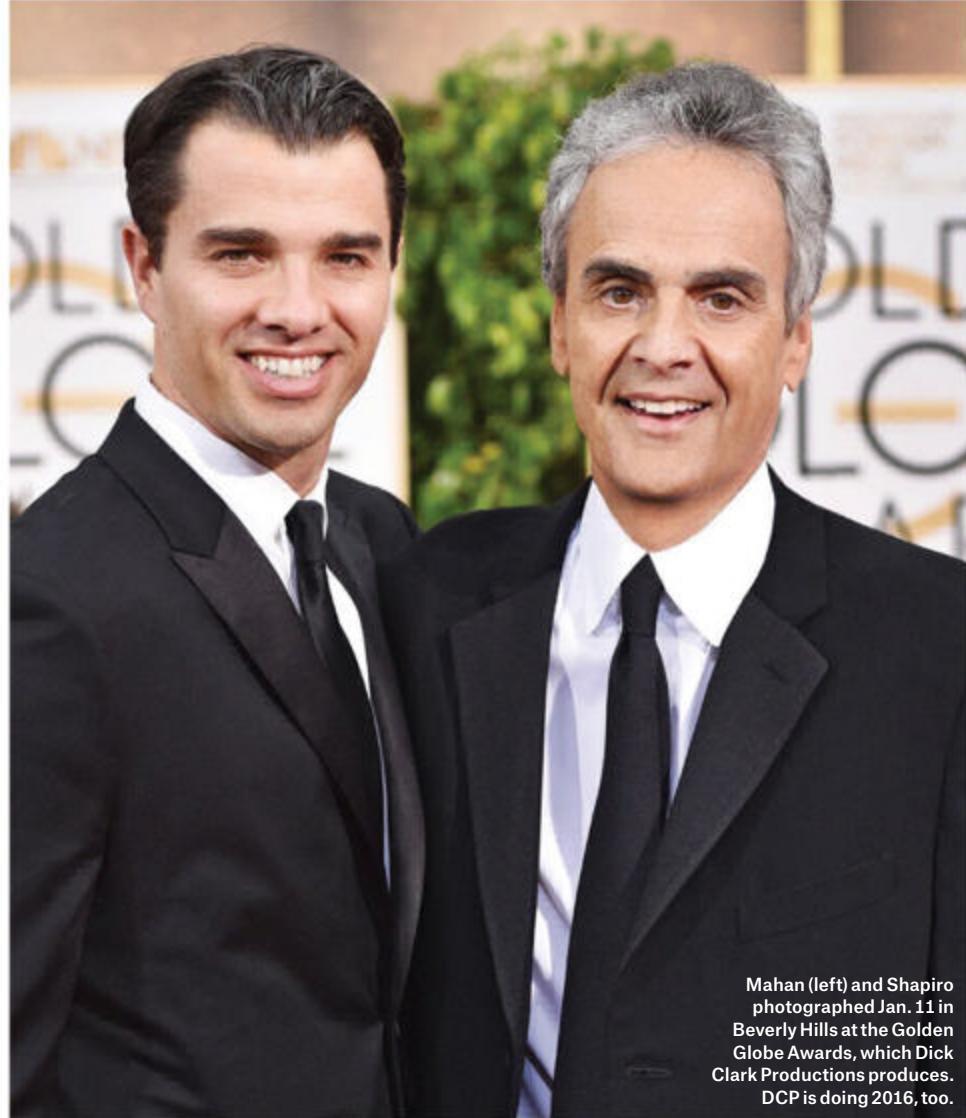
Last Year's Rank: 26

ALLEN SHAPIRO, 67

CEO, Dick Clark Productions

Last Year's Rank: 26

Nearly all of Dick Clark Productions' TV shows — the largest producer of live-TV music events in the United States — posted year-to-year ratings increases: The American Music Awards had its best numbers since 2011, the Billboard Music Awards were up by 1 million viewers, and the 11:30 p.m. edition



of Dick Clark's New Year's Rockin' Eve was up 6 percent in metered markets. The year also saw the addition of the American Country Countdown Awards and two shows that featured music segments: the People Magazine Awards and the Hollywood Film Awards.

"We continue to attract top talent and provide an environment where people want to come back," says Shapiro. (*Billboard* and DCP are both owned by Guggenheim Partners.)

WHOM I CALL FOR ADVICE Shapiro: "Our chairman Peter Guber."

26

ARTHUR FOGEL, 61

President, Live Nation Global Touring; chairman, Live Nation Global Music

Last Year's Rank: 23

The fact that Fogel was able to generate 3 million in attendance from just three tours in 2014 speaks to the status of his clients. In this case, that's Lady Gaga, Paul Simon/Sting and Justin Timberlake, who put together the highest-grossing tour by any solo artist in 2014, according to Billboard Boxscore. In 2015, Fogel's flagship client will hit

Beatles
Or Stones?

59%



THE BEATLES

32%



THE ROLLING STONES

6%



THE WHO

3%



THE KINKS

the road: U2's ambitious Innocence + Experience tour begins May 14 in Vancouver, with 44 shows already moving 660,000 tickets.

MOST STARSTRUCK MOMENT "Seeing Frank Sinatra in Toronto in the 1980s. It was the most surreal experience. The guy oozed cool."

27

CAMERON STRANG, 48

Chairman/CEO, Warner Bros. Records; Chairman/CEO, Warner/Chappell

Last Year's Rank: 31

Strang oversees a major label and a major music publisher, both of which showed marked improvements in 2014. Last year, the label had four smash digital hits, with Jason Derulo's "Talk Dirty," featuring 2 Chainz (scans of 2.4 million units); Nico & Vinz's "Am I Wrong" (2.3 million); and Derulo's two other big hits, "Trumpets" (1.6 million) and "Wiggle," featuring Snoop Dogg (1.6 million). Meanwhile, Warner/Chappell Music enjoyed a turnaround: Revenue jumped \$14 million to \$517 million after a \$53 million decline in the fiscal year ending Sept. 30, 2013.

WHAT I COLLECT "Signed first-edition books about music and art, which includes prints and paintings by Ed Ruscha."

28

JODY GERSON, 53

Chairman/CEO, Universal Music Publishing Group

Last Year's Rank: 44

A week into her new gig running UMPG, Gerson gathered her staff for a town hall meeting at their Santa Monica, Calif., offices and began her speech by outlining all the things she's not. "I introduced myself by telling them, 'I'm not a lawyer or an accountant or a copyright expert, a songwriter or a musician,'" says the Philadelphia native, who arrived from Sony/ATV in January. "What I am is passionate about music." Gerson is looking to lead a cultural shift for the company, which boasts annual revenue of \$900 million. Her mantra is "music first," with honesty a close second. Says Gerson: "Labels, publishers, artists and their representatives — we have to redefine how we do business with each other. There shouldn't be any secrets between us. We're partners."

VACATION SPOT "Over my five-month sabbatical, I was in Nevis, which I loved."



SONY PICTURES ENTERTAINMENT

Warmly salutes our respected colleague

LIA VOLLACK

And all of *Billboard's* 2014 Power 100 honorees



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29

TOM POLEMAN, 50

President of national programming platforms, iHeartMedia

Last Year's Rank: 48

JOHN SYKES, 59

President of entertainment enterprises, iHeartMedia

Last Year's Rank: 67

For the last three years, Poleman and Sykes have been the programming dynamos behind Clear Channel's iHeart-Radio franchise, overseeing the 12-night Jingle Ball U.S. arena tour (more than 200,000 tickets sold), the ambitious two-night iHeartRadio Music Festival in Las Vegas (22 million streams) and 2014's inaugural iHeartRadio Music Awards (5.4 million viewers). But both executives credit Clear Channel's September 2014 name change to iHeartMedia as their proudest achievement. The new moniker "really reflected our move from an old-school business model to a modern multiplatform entertainment company," Sykes says, with 20-year company vet Poleman adding, "It helps the industry better understand what we do."

GREATEST ACCOMPLISHMENT Poleman: "Taking Z100 [New York] from the brink of a format change in the late '90s back to America's most-listened-to radio station."

30

JAY BROWN, 41

Co-founder/CEO, Roc Nation

Last Year's Rank: 43

Like fellow Roc Nation partners Jay Z and Tyran "Ty Ty" Smith, the quiet and down-to-earth Brown isn't one to put the company's dealings in the spotlight. But numbers speak for themselves: J. Cole scored his third consecutive No. 1 album on the Billboard 200 with *2014 Forest Hills Drive*, and labelmate DJ Mustard capped the year as *Billboard's* No. 1 Hot R&B/Hip-Hop Songs producer of the year and the No. 2 Hot 100 producer. Meanwhile, Jay Z and Beyoncé's On the Run Tour grossed \$95.9 million from just 19 shows. And although everyone remains tight-lipped, 2015 will without question see the release of Rihanna's hotly anticipated eighth album.

TO CELEBRATE "I continue to work harder."

31

TOM CORSON, 54

President/COO, RCA Music Group

Last Year's Rank: 21



Brown



Katz



Dungan



Mason

PETER EDGE, 53

CEO, RCA Music Group

Last Year's Rank: 21

For Edge and Corson, it was a mixed year: RCA's market share slipped from 7.3 percent to 6 percent, dropping from the No. 3 ranking to No. 6. But the label established itself as an artist's haven with unique projects from Sia (who delivered buzzy TV performances while refusing to show her face) and D'Angelo (who released his first album in 14 years). Add to that a No. 1 album from "Weird Al" Yankovic, a Hot 100 No. 1 for Magic's "Rude," a No. 1 R&B/hip-hop album from G-Eazy and a Christmas collection from Pentatonix that quickly became the fourth best-seller of 2014 (1.2 million), and you have a well-rounded operation reaching a wide range of audiences.

HARDEST BUSINESS LESSON LEARNED Edge: "You can't make artists something that they're not." Corson: "Patience is something I work on all the time."

32

JOEL KATZ, 70

Chairman of the global media and entertainment group, Greenberg Traurig

Last Year's Rank: 39

As 2015 gets underway, Katz is right where he usually is: in the midst of what could be the biggest deal of the year. Sources say he is shopping Big Machine Label Group on behalf of its founder Scott Borchetta. While Katz declines to comment, the potential sale could affect the competitive landscape among the majors. But Katz participated in other major deals in 2014: the acquisition of a 50 percent stake in Jason Owen's Sandbox Management by Scooter Braun's company Silent Media

Group, the sale of Combustion Music Publishing to Atlas Music Publishing and a deal that led to a CMT-televised concert for George Strait's The Cowboy Rides Away Tour.

DEFINITION OF POWER "Knowing you have it but knowing you don't need it."

33

MIKE DUNGAN, 60

Chairman/CEO, Universal Music Group Nashville

Last Year's Rank: 41

Dungan not only leads the largest country music label in the world, he's the dean of major-label heads in Nashville. After running Capitol Nashville for 12 years, he jumped to UMG Nashville in 2012, in time to oversee Capitol Nashville again when UMG acquired EMI Music. Since coming aboard, Dungan says he "has melded two different cultures into a seamless team" that landed the two top-selling country albums in 2014: Eric Church's *Outsiders*, with 811,000 scans, and Luke Bryan's *Crash My Party*, with 800,000.

PRIZED POSSESSION "A baseball auto-graphed by my idol, Sanford Koufax."

34

DAN MASON, 63

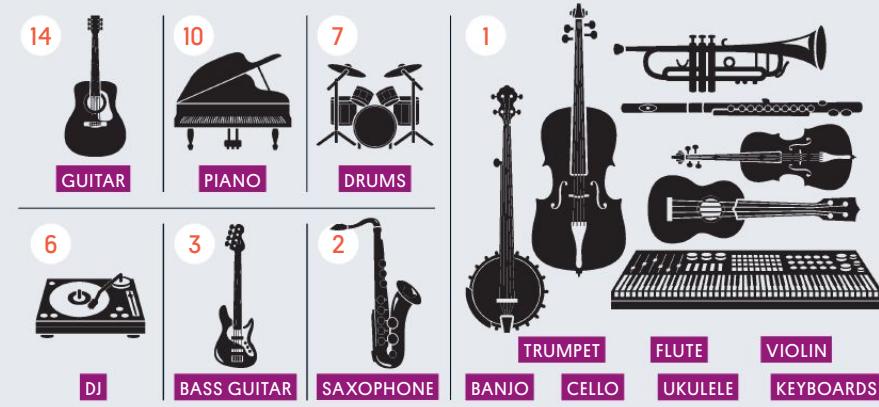
President/CEO, CBS Radio

Last Year's Rank: 29

Mason strengthened CBS Radio's 70 million-person major-market reach in 2014 by snapping up big hip-hop and country stations in Miami and Philadelphia. Now the broadcast giant is diving headfirst into on-demand listening with its

HITTING THE POWER NOTES

Sure, these elite execs put other artists first — but many can carry their own tunes. From flute to turntable, check out the breakdown of their musical talents



BARTLES

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www.defjam.com

new Play.It podcast network. Look for more live music events and a deeper focus on label partnerships. "We're taking it to a new level," says Mason, "where we become true partners with labels in terms of promotional support."

FAVORITE HOBBY "Doing play-by-play basketball for high school sports games."

35

JOHN DICKEY, 48

Executive vp content and programming, Cumulus Media

Last Year's Rank: 69

LEWIS DICKEY JR., 53

Chairman/CEO, Cumulus Media

Last Year's Rank: 36

After parlaying two blockbuster deals into radio's second-largest company, the second-generation broadcasting brothers struck partnerships with Rdio and Music Choice to expand their footprint of 150 million listeners into streaming audio and video. The Cumulus tentacles now reach into publishing, events and the recording industry, through its Nash and Nash Icon country brands. "We're creating an omnipresence for this multiplatform lifestyle entertainment brand," says Lewis, who's the Wall Street-facing dealmaker and strategist, while John oversees programming, sales, marketing and engineering.

BUSINESS ROLE MODEL Lewis: "My father [broadcast executive Lewis Sr.] instilled values, judgment and good instincts." John: "He was a rags-to-riches story."

36

CHIP HOOPER, 52

Worldwide head of music, Paradigm Talent & Literary Agency

Last Year's Rank: 42

Paradigm stamped its passport in 2014 by purchasing 50 percent of London-based Coda Music Agency, which represents FKA Twigs, Sia and Mark Ronson. "We established our international footprint, which was our goal," says Hooper. The agency's 2012 partnership with EDM-oriented AM Only ripened with Skrillex, Above & Beyond and Hardwell all headlining Madison Square Garden. Plus, developing acts Walk the Moon, Bastille, Charli XCX and DJ Snake reached new heights. On the books for this year: outings from Dave Matthews Band, Phish, Imagine Dragons, Idina Menzel and Tiesto. **TO CELEBRATE** "I open a great bottle of Russian River pinot noir."

37

BRIAN O'CONNELL, 49

President of country music touring, Live Nation
Last Year's Rank: 34

As a major sports fan, O'Connell is a guy who can appreciate the value of quick thinking — a skill that was necessary when he received 100 days notice to develop a world-class country music festival in an empty parking lot off the Las Vegas Strip. O'Connell stepped up and delivered the Route 91 Harvest Festival in early October, amid a hectic year that also saw him oversee the Watershed and Faster Horses fests, along with top-grossing tours from Luke Bryan, Jason Aldean, Brad Paisley, Blake Shelton, Keith Urban and many others.

I NEVER GET ON A PLANE WITHOUT "Wishing I were on a bus."

38

CHARLES ATTAL, 47

Partner, C3 Presents

Last Year's Rank: 28

CHARLIE JONES, 45

Partner, C3 Presents

Last Year's Rank: 28

CHARLIE WALKER, 43

Partner, C3 Presents

Last Year's Rank: 28

Shortly after C3 was named Top Independent Promoter (U.S.) for the seventh time at the Billboard Touring Awards last November, Live Nation acquired 51 percent of the Austin-based promoter/production company behind juggernauts Austin City Limits Music Festival and Lollapaloozas in Chicago, Chile, Argentina and Brazil. Those 2014 events grossed \$105 million combined and boasted an attendance of more than 1 million. Now, for the first time since launching C3 in 2007, the three Cs have to report to someone — in this case, Live Nation president Michael Rapino.

TO CELEBRATE Jones: "I do tequila shots."

PRIZED POSSESSION Attal: "A bottle of old moonshine in my basement."

MEMORABLE ARTIST ENCOUNTER Walker: "Any of the greats that actually turn out to be nice people."

39

RICHARD GRIFFITHS, 60

Co-founder, Modest Management

Last Year's Rank: -

HARRY MAGEE, 55

Co-founder, Modest Management

Last Year's Rank: -

The Albums They Can't Live Without



STEVIE WONDER
SONGS IN THE KEY OF LIFE



THE BEATLES
SGT. PEPPER'S LONELY
HEARTS CLUB BAND



BRUCE
SPRINGSTEEN
BORN TO RUN



U2
THE JOSHUA TREE



COLDPLAY
A RUSH OF BLOOD
TO THE HEAD



THE ROLLING
STONES
LET IT BLEED



McAndrews



O'Connell



Griffiths

The British pair manage two of 2014's biggest-selling artists — One Direction and 5 Seconds of Summer, who moved 1.4 million and 1.1 million albums and 7.9 million and 3.3 million digital songs in the United States alone, respectively, according to Nielsen Music. Both industry vets — who together have 75 years of experience in the business, in touring, publishing, marketing and A&R — have run major labels. Yet for Griffiths, it all comes back to the live performance.

"Whether it's the first show I put on at school or looking out at Giants Stadium when One Direction and 5SOS did three nights there last summer, the buzz of seeing it all come together is still the same."

HARDEST BUSINESS LESSON LEARNED Griffiths: "Oh, that's easy. Don't tell your boss he's a f—ing idiot."

40

BRIAN MCANDREWS, 56

Chairman/president/CEO, Pandora Media

Last Year's Rank: -

TIM WESTERGREN, 49

Founder, Pandora Media

Last Year's Rank: 55

More money, more problems. Through September 2014, Pandora's revenue rose 49 percent to \$652.8 million and its share of U.S. radio listening grew to 9.1 percent. Yet the Internet radio leader was part of numerous new lawsuits in 2014 over royalties to rights holders and became, along with Spotify, a lightning rod in the age of streaming. To McAndrews, CEO since September 2013, Pandora is a force of good in this changing landscape. "We play music legally," he says. "Some players in the industry don't."

FAVORITE 2014 ACCOMPLISHMENT

Westergren: "Growing Pandora to a scale where nearly 15,000 artists have at least 200,000 unique listeners."

DEFINITION OF POWER McAndrews: "Having all my electronic devices fully charged."

41

SCOOTER BRAUN, 33

Founder, SB Projects

Last Year's Rank: 33

"Real power in the music industry is having trust — that you can make a decision and people will follow," says manager Braun, who is among the most successful young leaders to the business, boasting big-ticket music clients (Justin Bieber, Ariana Grande), savvy tech investments and recent incursions into TV (as executive producer of CBS' *Scorpion*). Braun's Beverly Hills-based SB Projects has grown

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THIS IS WHAT THE POWER LIFESTYLE LOOKS LIKE

THE POWER...	NEW YORK	LOS ANGELES	NASHVILLE	MIAMI
MEAL	MICHAEL'S Clive Davis, Irving Azoff, David Geffen... the list of regulars goes on at this legendary Midtown lunch spot (24 W. 55th St.).	BESTIA The hot new Italian restaurant satisfies the appetites of customers including PJ Bloom and Victoria Beckham (2121 E. Seventh Place).	CATBIRD SEAT The 36-seat lunch spot has attracted the likes of Blake Shelton and Justin Timberlake (1711 Division St.).	ZUMA Execs like Sony Latin's Afo Verde hit up this modern Japanese restaurant for client lunches (270 Biscayne Blvd. Way).
CLUB	PAUL'S BABY GRAND The toughest door in town, Paul Sevigny's late-night spot is where Theophilus London and ASAP Rocky hang (2 Avenue of the Americas).	'COMMUNITY' ON FAIRFAX Even without a sign, Arctic Monkeys have made their way to this secretive, by-invitation-only venue (432 N. Fairfax).	THE SPOT Unless you have thumbprint access or accompany a celeb, forget about getting into this high-brow hangout (411 Broadway).	SOHO BEACH HOUSE The Miami outpost of the members-only club offers the laid-back feel of a beach-side bar (4385 Collins Ave.).
BFF	MARIA BRITO Credited with introducing Sean "Diddy" Combs to the art world, Brito also advises clients like Gwyneth Paltrow and Clive Davis' daughter, Lauren Davis.	MEL OTTENBERG The stylist (and 2014 CFDA Fashion Icon winner) is responsible for churning out RiRi's game-changing red carpet looks.	JONATHAN KAYNE The Nashville-based designer attires a roster that includes LeAnn Rimes and Lady Antebellum.	NICOLE PERKOVICH The Pilates guru, who studied with Joseph Pilates himself, keeps Madonna and Gloria Estefan toned.
ELIXIR	BONE BROTH Wait lines for chef Marco Canora's multiflavor broths at Brodo can be up to three hours (200 First Ave.).	CHARCOAL DRINKS Charcoal-based drinks at Juice Served Here (Gwyneth Paltrow is a fan) are the newest way to get a boost (8366 W. Third St.).	ORGANIC JUICES Celebs and locals – like Kelly Clarkson, Martina McBride and Jake Owen – go in droves for organic juice at Juice Nashville (1106 Division St.).	IV DRIPS Simon Cowell is among the fans of IV therapy – yes, rejuvenation through intravenous nutrients at the Miami Institute (1441 Brickell Avenue).
GETAWAY	MONTAUK The furthest point east of Manhattan has hosted the summer escapes of Jimmy Buffett, Chad Smith and Rufus Wainwright.	PALM SPRINGS First popular with The Rat Pack in the '50s, this desert hotspot has become an oasis for a new wave of executives and musicians.	30A The Florida Panhandle site of the Songwriter Music Festival has become the place where Faith Hill and Tim McGraw vacation.	THE BAHAMAS Miami may be warm all year, but Floridians like Shakira still make a break for the Cove and the pink-sand beaches of Harbour Island.

tenfold in the last three years by building a team of managers and brand experts focused on collaboration and positivity (staff barbecues and happy hours are de rigueur).

FAVORITE 2014 ACCOMPLISHMENT "Hands down, getting married [to wife Yael, founder of F—Cancer] and finding out we're going to have a child."

42

HARTWIG MASUCH, 60

CEO, BMG Rights Management
Last Year's Rank: 46

With BMG Rights Management's 12-month revenue coming in at \$475 million, Masuch is well on his way to building the company into the industry's fourth "major." However, the CEO disdains that designation, saying it implies a business model that now carries a "negative vibe" for many artists. Instead, BMG is building



Masuch



Kyncl

itself into what Masuch says is a modern, artist-friendly company. In 2014, its buying binge continued, with 11 separate deals to acquire various record labels and music publishing companies.

I NEVER GET ON A PLANE WITHOUT "My Kindle. I would even go back home to get one, or take a later plane."

43

ROBERT KYNCL, 44

Global head of content and business operations, YouTube

Last Year's Rank: 45

CHRISTOPHE MULLER, 47

Global head of global music partnerships, YouTube

Last Year's Rank: –

No record collection here. "I don't have any discs," says Kyncl with a smile. YouTube hopes users won't need any, either, as it aims beyond being fans'

favorite viewing spot to command the audio streaming space, too. The company's \$10-a-month Music Key service went beta last November and will break wide in 2015. "We knew getting everyone onboard on the partner side would not happen overnight," says Muller, still relieved at having finally brought in the major labels, even as the first user reviews roll in.

STYLE PHILOSOPHY Muller: "Life is too short to dress sadly."

POWER MEAL Kyncl: "A communal table at any Google cafeteria. Makes everyone feel younger, which is the greatest power."

44

RUSSELL WALLACH, 49

President of media and sponsorship, Live Nation

Last Year's Rank: 59

Wallach is one of Live Nation's secret weapons, with his 250 sponsorship

CONGRATULATIONS

ALLEN SHAPIRO AND MIKE MAHAN



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executives contributing more than \$230.9 million in revenue to the company during the first three quarters of 2014 alone (a 4 percent increase from the same period in 2013). Leading this year's bump is an ambitious partnership with Yahoo to stream 365 live concerts, which kicked off last July with sponsors Kellogg, Citi and Sprint. Early results helped fuel an upcoming content pact with Vice, which major brands are already circling. Also new to the fold is a five-year partnership with Hilton, and recently reupped pacts with Anheuser-Busch, Hertz and UPS.

OVERUSED PHRASE "What's the status on that deal?"

MEMORABLE ARTIST ENCOUNTER "Talking to Pharrell [Williams] about creativity."

45

JOHN BRANCA, 64

Partner, Ziffren Brittenham
Last Year's Rank: 47

Branca may be the quintessential music power lawyer, with a rock'n'roll-meets-Armani image and the resources to pursue his passions, from baseball cards to cars. And, of course, business. Branca heads up the Ziffren Brittenham music division, whose client Justin Timberlake wrapped a 14-month tour in January that grossed \$231.7 million from 128 performances. As co-executor of the Michael Jackson estate, Branca was an executive producer of *Xscape*, which debuted at No. 2 on the Billboard 200. *Michael Jackson: The Immortal World Tour*, a co-production with Cirque du Soleil, added 95 performances and grosses of \$35.8 million to its four-year run, bringing its total to \$360.9 million — the eighth-highest grosser in history, according to Boxscore.

PRIZED POSSESSION "I would hang my Ferrari 458 Spider from the ceiling in my living room as a sculpture if I could."

46

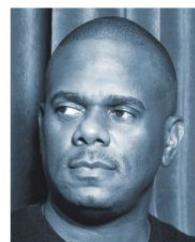
JON PLATT, 50

President, North America, Warner/Chappell Music
Last Year's Rank: 51

Platt entered 2014 on a high note. He was promoted to his current role in December 2013 — the same month that Warner/Chappell songwriter Beyoncé infamously released her surprise fifth album and the song "Drunk in Love" (featuring Jay Z). In addition to Bey and Jay, the savvy publishing executive



Branca



Platt



Tollett



Arfa



Cooper

oversees a roster that includes Mike Will Made It, Kendrick Lamar, Katy Perry, The Dream, Nate Ruess and 2014 signee/Grammy-winning Kanye West producer Mike Dean. Under Platt's stewardship, Warner/Chappell won 2014 publisher of the year honors for ASCAP's pop, rhythm/soul and country divisions as well as BMI's R&B/hip-hop division.

FAVORITE APP "Shazam. It's a minute-by-minute pulse of what's going on."

PRIZED POSSESSION "Some people invest in jewelry, I invest in my audio system. I'm an audiophile."

47

PAUL TOLLETT, 49

President/CEO, Goldenvoice
Last Year's Rank: 53

The founder of Coachella and Stagecoach expanded Goldenvoice's (and its owner AEG's) festival business by acquiring Firefly in Delaware, announcing the Big Barrel Country Music Festival on the same site and taking a controlling interest in Alabama's Hangout Music Festival. In California, Tollett and his team continue to expand the indie-focused FYF Fest in its third year under Goldenvoice's purview, and Coachella keeps looking to finesse the accouterments, especially the food options. In 2015, the AC/DC-Jack White-Drake-headlined Coachella will triple the number of restaurants on-site to around 300.

48

DENNIS ARFA, 65

CEO, Artist Group International
Last Year's Rank: 65

Boutique booking agency AGI, founded by Arfa in 1986, received a big boost in 2014 with flagship client Billy Joel's landmark franchise deal at New York's Madison Square Garden, which moved 223,921 tickets for a total take of \$24 million. Arfa also added iconic venues Wrigley Field in Chicago and the Hollywood Bowl in Los Angeles to Joel's route in 2014, pulling in more than \$50 million, according to Boxscore. Plus, last fall, ICM agent Marsha Vlasic became AGI's president, bringing with her major clients including Neil Young, Elvis Costello, Muse and The Strokes.

EXPERIENCE THAT MADE ME WANT TO BE IN THE INDUSTRY "I was a kid playing 45s in my bedroom when I read *Billboard* for the first time and found out that this game was actually real. I was just drawn to it."

49

ALLEN GRUBMAN, 72

Partner, Grubman Shire & Meiselas
Last Year's Rank: 49

KENNY MEISELAS, 58

Partner, Grubman Shire & Meiselas
Last Year's Rank: 49

What began as a mentor-upstart relationship has turned into a beautiful partnership for veteran entertainment attorney Grubman, who launched his practice in 1974, and the firm's music department head Meiselas, who came in with Sean Combs as a client in 1997. While the business of music has shrunk, GSM's roster has grown, expanding into film, TV, tech and fashion — plus building on its music base by representing both artists (Bruce Springsteen, Elton John, Madonna, Lady Gaga) and executives (Universal's Lucian Grainge, Sony's Doug Morris) in addition to corporate clients like Live Nation, Madison Square Garden and the three major labels.

OVERUSED WORD Grubman: "Sechel." [It's a Hebrew word] that means a combination of instinct, balls, intellect and common sense. Very few people have all those elements in one."

HARDEST BUSINESS LESSON LEARNED Meiselas: "In the words of Allen Grubman, 'It's not about the money, it's *about* the money.'

50

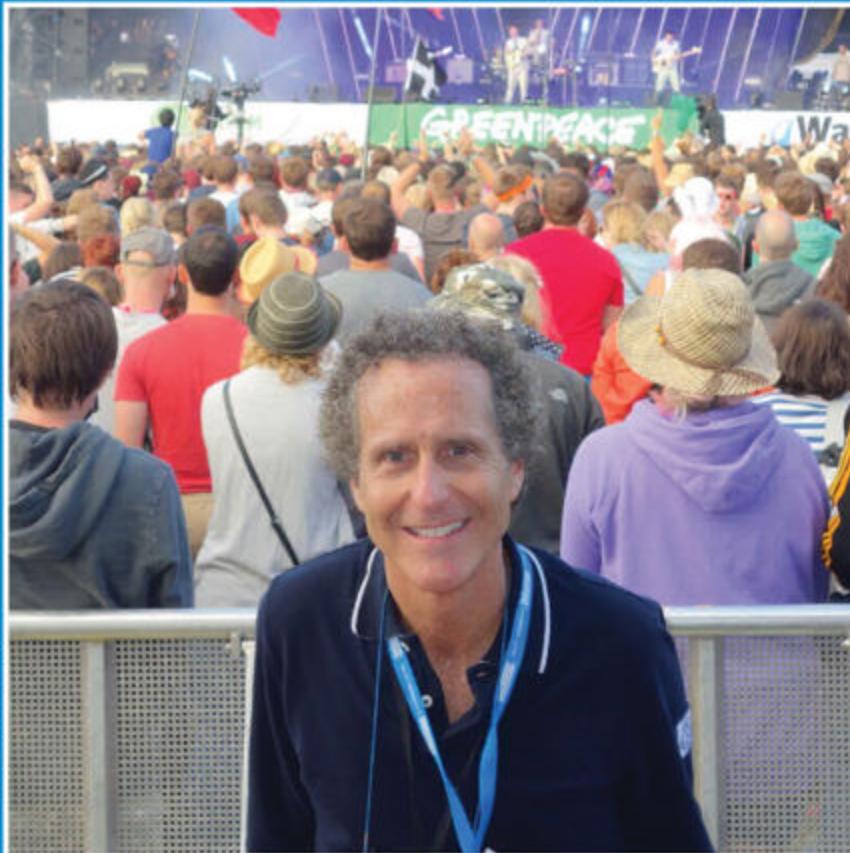
FRANK COOPER, 50

Chief marketing officer of global consumer engagement, PepsiCo
Last Year's Rank: 15

"Speed is the new intellectual property," says Cooper, who led Pepsi's global music team to secure 11 artists for 11 exclusive World Cup-inspired songs in just 90 days for a program called Beats of the Beautiful Game. Pepsi also teamed with Usher and Nico & Vinz in the United States for exclusive content, but results for both campaigns were mixed at best and a two-year 2012 pact with Beyoncé also failed to generate planned content. Still, Don Omar's contribution to Beautiful Game — "Pura Vida" — earned a Latin Grammy nomination, and Cooper continues to push boundaries with Pepsi's ongoing support of the Super Bowl halftime show, the Grammys and other tentpoles.

WHAT I COLLECT "Rare books. Which, for someone deeply involved in digital, is counterintuitive."

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congratulates our founder
DANIEL GLASS!



Nastaskin (left) and O'Reilly photographed by Christopher Patey on Feb. 3 at The Agency Group in Los Angeles.



51

STEVE BARTELS, 51

CEO, Def Jam Recordings
Last Year's Rank: 54

Celebrating its 30th anniversary in 2014, Def Jam found itself back where it started after a corporate restructuring: a stand-alone label intent on fostering its image as a cutting-edge musical and cultural force. Promoted to CEO in April 2014, Bartels, a former DJ, has used his calm management style to lay a solid foundation for Def Jam 2.0. Iggy Azalea, YG, Jhene Aiko and Logic helped the label claim bragging rights as the No. 2 Top R&B/Hip-Hop label and No. 6 Hot 100 label. On tap for 2015: Kanye West, Frank Ocean and Axwell & Ingrosso.

OVERUSED PHRASE "Let's go!" Usually with three exclamation points."



In their first full year steering the booking behemoth, the formidable duo has more than 2,000 clients (including The Black Keys, Guns N' Roses, Merle Haggard and Wiz Khalifa) and booked nearly 50,000 shows. Among their moves: creating a branding division, acquiring Nashville independent agency The Bobby Roberts Company, planting a flag in EDM through purchases of the Bond Music Group and London-based Coalition talent agencies and launching dedicated casino, college and corporate divisions. "I've made no secret about our expansionist agenda, across all musical genres," says O'Reilly.

GREATEST ACCOMPLISHMENT Nastaskin: "Being the only female CEO of a major talent agency's U.S. operations."

BUSINESS ROLE MODEL O'Reilly: "Rupert Murdoch — visionary and tenacious."

52

NATALIA NASTASKIN, 44

CEO of U.S. operations, The Agency Group
Last Year's Rank: -
GAVIN O'REILLY, 48
Group CEO/board director of The Agency Group of Companies; chairman, TAG USA
Last Year's Rank: -

53

DAVID MASSEY, 57

President, Island Records
Last Year's Rank: -

In the 10 months since Island separated from Def Jam — ending a 15-year union that Massey says began as a cost-saving "shotgun marriage" — the label has functioned with the nimble mind-set of a



Bartels



Massey

boutique indie and the muscle of a major (courtesy of white-hot Republic's promotion department). Massey, who signed 2014 breakout Iggy Azalea to Def Jam before the split, has uncovered a crop of hitmakers including alt-pop sensation Tove Lo (whose "Habits" reached No. 3 on the Hot 100 and sold 2.1 million downloads in 2014) and former tween-popper Nick Jonas (who had a No. 7 Hot 100 hit with "Jealous"). "Being able to focus on breaking new artists is the most exciting part of our business," he says.

TO CELEBRATE "I take five minutes off work. Then start again."

WHAT I COLLECT "I have all my VIP passes from the beginning. Oasis at Manchester City, Rolling Stones at Madison Square Garden, Avicii at Ultra — hundreds of them. They're all over the apartment."

54

KEVIN KELLEHER, 56

Executive vp/CFO, Sony Music Entertainment
Last Year's Rank: -

DENNIS KOOKER, 47

President of global digital business and U.S. sales, Sony Music Entertainment
Last Year's Rank: -

JULIE SWIDLER, 56

Executive vp business affairs/general counsel, Sony Music Entertainment
Last Year's Rank: 95

With CD sales plummeting for the 10th straight year and digital download revenue in decline in 2014, these three executives have been instrumental in keeping SME's financials strong. Through the integration of its 2004 merger with BMG, Sony has cut \$1 billion in overhead during the last decade while keeping annual revenue relatively stable in recent years at approximately \$3 billion. Kelleher monitors SME's bottom line, Swidler blesses the deals that keep the music flowing, Kooker ensures consumers can easily acquire those creative assets, and all three seek out new revenue streams and find ways to grow existing ones. In December, SME cut a deal with China's Internet portal Tencent to promote and distribute its acts in that country. If piracy there can be contained, Kooker says, "this deal can change the market in China ... and establish its legitimacy so that it's meaningful to the overall industry."

GREATEST ACCOMPLISHMENT Swidler: "Helping to plan the Woodstock festival that celebrated the 25th anniversary."

BUSINESS ROLE MODEL Kooker: "Jack Welch."

MEMORABLE ARTIST ENCOUNTER Kelleher: "Spending time talking with Bruce Springsteen about family backstage at a show in Cleveland."

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55

MARK CAMPANA, 57

Co-president of North American concerts, Live Nation Entertainment

Last Year's Rank: 96

BOB ROUX, 57

Co-president of North American concerts, Live Nation Entertainment

Last Year's Rank: 96

The pair's division put together a third consecutive record revenue year, selling more than 25 million tickets and grossing \$1.5 billion in ticket sales. Among the drivers were tours by One Direction, The Eagles, Jay Z and Beyoncé, and country acts including Luke Bryan and Miranda Lambert. North American festivals, including Voodoo Fest in Memphis, also enjoyed strong runs. Roux and Campana oversee about 700 employees, and both credit their "highly tenured team" with the division's success.

LAST MUSIC PURCHASE Roux: "Tracks from Aaron Neville, *Live at 2009 Jazzfest*, and Bettye LaVette, *The Scene of the Crime*."

DEFINITION OF POWER Campana: "Having a team that will go to war with you."



Riley



Rotella



Greenstein

57

RICH RILEY, 41

CEO, Shazam

Last Year's Rank: -

To close out 2014, a year in which Shazam surpassed 100 million monthly active users, Riley revealed the company had raised \$30 million on a reported \$1 billion valuation. Shazam forged an innovative partnership with Warner Music, which reflects even more thinking outside the box from the man who invented the Internet toolbar.

LAST KINDLE PURCHASE "I really enjoyed the book *The Hard Thing About Hard Things* by Ben Horowitz."

58

CLIFF BURNSTEIN*

Co-founder, Q-Prime

Last Year's Rank: 60

PETER MENSCH, 61

Co-founder, Q-Prime

Last Year's Rank: 60

Now entering its 33rd year, Q-Prime's growth is sometimes overlooked because it is such a steady powerhouse. (And possibly because, as Mensch says, "We're not the world's best schmoozers.") The firm has selectively brought newer acts under its roof, including Silversun Pickups, Cage the Elephant, Foals and Dawes, to add to a roster that includes Metallica (which staged a lucrative tour in 2014) and Red Hot Chili Peppers — veteran acts that, combined, have sold 78.6 million albums stateside since 1991 — Muse and, through a partnership with John Peets in Nashville, The Black Keys and Eric Church.

FAVORITE 2014 ACCOMPLISHMENT Mensch: "Getting Cage the Elephant and Foals closer to being headline acts."

HARDEST BUSINESS LESSON LEARNED

Burnstein: "Don't manage one act, because then they manage you."

59

PASQUALE ROTELLA, 40

CEO, Insomniac Events

Last Year's Rank: 72

More than any other executive in the industry, Rotella is responsible for driving the revival of dance music. The Insomniac CEO partnered with Live Nation in 2013, giving his portfolio of music festivals, which include the massive Electric Daisy Carnival, a serious financial boost. And so trusted is his ability to curate must-see festivals, which

56

KEN EHRLICH, 72

Founder, AEG Ehrlich Ventures

Last Year's Rank: 61

NEIL PORTNOW, 66

President/CEO, The Recording Academy

Last Year's Rank: 61

JACK SUSSMAN, 58

Executive vp specials, music and live events, CBS Entertainment

Last Year's Rank: 61

The Grammy Awards pulled in 28.5 million viewers in 2014, making it the second-most-watched edition in 21 years. The telecast binds together Ehrlich, Portnow and Sussman, whose power in music reaches far beyond a single night. Sussman secures music talent for all CBS specials and primetime series, from the Academy of Country Music Awards to Brad Paisley guesting on two series. Ehrlich, in his 35th year booking and producing the Grammys, also executive-produced the CBS tribute to The Beatles in 2014 and will do the same for Stevie Wonder in 2015. And Portnow runs The Recording Academy. "We have a winning formula together," says Portnow.

ON MY DVR Portnow: "Nothing. It's Grammy season — no time to spare."

HARDEST BUSINESS LESSON LEARNED Ehrlich: "Humility, though I still haven't learned it."

Average Age
Of The
Power 100

prioritize fan experience over buzzy lineups, that 2014's EDC in Las Vegas sold nearly 400,000 tickets before announcing a single act. Rotella continues to set his sights on new territory, and has launched the EDM label Insomniac Records with Interscope Geffen A&M.

EXPERIENCE THAT MADE ME WANT TO BE IN THE INDUSTRY "The L.A. underground rave scene of the early '90s."

DEFINITION OF POWER "Being devoid of ego."

60

SCOTT GREENSTEIN, 55

President/chief content officer, SiriusXM

Last Year's Rank: 81

Thanks to a personalized style of content curation by Greenstein and his programming team, the satellite radio service added 1.8 million subscribers in 2014 — propelling its base to more than 27 million — and expects to add another 1.2 million in 2015 with projected operating earnings of \$1.6 billion on revenue of \$4.4 billion. SiriusXM remains a key outlet to break artists: Sam Hunt and Brandy Clark were among the acts to land label deals in 2014 after being spotlighted by the network's influential country music channel, The Highway. And the YouTube 15, which launched in July, features emerging artists found on the video site. Greenstein also has succeeded with audio feeds from such established TV brands as NBC's *Today*, which got its own channel in 2014. "When I first got here, I always heard that TV will never work on radio," he says. He's not hearing that anymore.

WHOM I CALL FOR ADVICE E Street Band guitarist "Steve Van Zandt and my wife Sharon, depending on the advice [needed]."

61

ANTONIO "L.A." REID, 58

Chairman/CEO, Epic Records

Last Year's Rank: 56

SYLVIA RHONE, 62

President, Epic Records

Last Year's Rank: -

In 2014, Reid declared, "Folks better watch out. We're cooking." And — together with Rhone, who was appointed president last March — he made good on that declaration. The pair piloted newcomer Meghan Trainor to a multi-platinum breakthrough and Grammy nods with two top-selling singles ("All About That Bass," with 4.7 million sold, and "Lips Are Movin'," at 1.6 million, according to Nielsen Music). Additional

“THE GREATEST SHOW NOT ON TELEVISION” IS BACK.

- GIZMODO

“...HILARIOUS, HILARIOUSLY
AUTHENTIC”

- GQ

“**SUPERBLY ACTED**”

- THE NEW YORK TIMES

“A HEARTY BLEND OF
OFFBEAT COMEDY,
QUIET TRAGEDY AND
GRAINY REALISM”

- ROLLING STONE

“SMART, OFTEN
HYSTERICAL”

- NEW YORK DAILY NEWS

“HONESTLY FUNNY”

- GAWKER

“INGENIOUSLY
PLOTTED”

- TIME

“CINEMATICALLY
STUNNING”

- LA WEEKLY

“**FANTASTIC**”

- BUZZFEED

“THE PERFECT MEETING OF
AMBITION AND MEDIUM”

- NEW REPUBLIC

“**MARVEL OF
NARRATIVE
COMPRESSION**”

- SLATE

“**CHANGING THE LANDSCAPE
OF ONLINE TV**”

- NYLON

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breakthroughs — Bobby Shmurda, A Great Big World, Kongos — coupled with strong sales by established acts (Michael Jackson and Sara Bareilles) were instrumental in “turning Epic around,” says Reid.

LAST KINDLE PURCHASE Reid: “A book by Michael Eisner called *Working Together: Why Great Partnerships Succeed*.”

PRIZED POSSESSION Rhone: “My reputation. No one can take that away from me.”

62

ANNE STANCHFIELD, 37

Divisional merchandise manager of entertainment, Target

Last Year's Rank: 70

Needed to sell CDs in 2014? The support and involvement of Target and Stanchfield, who's based in Minnetonka, Minn., is arguably the best way to move units. Case in point: The retailer is responsible for more than 1 million of the 2.4 million physical copies of Taylor Swift's *1989* that have been sold. For titles that will rely heavily on physical, “Target is your first call,” says a label executive.

63

MARTIN MILLS, 65

Founder/chairman, Beggars Group

Last Year's Rank: 66

Mills' soft-spoken nature belies his influence. His Beggars Banquet label — one of the first U.K. punk imprints, launched in 1977 from his London record store of the same name — has evolved into the biggest independent label group through astute, well-timed partnerships with 4AD, Matador, Rough Trade and XL. (Its status is owed in no small part to XL's biggest-selling artist, Adele.) In 2014 the group landed 22 albums on the Billboard 200 and had international breakthroughs with FKA Twigs and Future Islands. The coming year will include releases from Grimes, Purity Ring and Sampha.

VACATION SPOTS “Africa, particularly Botswana, and my house in Antibes in the south of France.”

64

KEN BUNT, 45

President, Disney Music Group

Last Year's Rank: 89

At the beginning of 2014, the *Frozen* soundtrack hit No. 1 on the Billboard 200 dated Jan. 18 and went on to sell

3.5 million albums and nearly 8 million tracks. And Disney Music Group began 2015 in a similar vein with *Into the Woods* cracking the top 10. The rest of the year looks driven by individual artists: ZZ Ward, Grace Potter, Bridgit Mendler and R5 have albums slated for the first half, Sabrina Carpenter and Bea Miller will make their debuts, and Demi Lovato is recording her next set. “We look at [2015] as, ‘Where do we want the music group to go?’” says Bunt, who's known as a congenial leader. “We want to help create careers for songwriters and recording artists.”

MEMORABLE ARTIST ENCOUNTER “Working with Johnny Cash and meeting June [Carter Cash] when I was working at American [Recordings].”

65

RICH LEHRFELD, 46

VP global sponsorship, marketing and access, American Express

Last Year's Rank: 71

AmEx sold a record 1.7 million concert tickets in 2014 through mid-November, and is still the go-to presale partner for arena acts old and new, such as Fleetwood Mac and Taylor Swift, who collaborated with the credit-card company on an interactive app for her “Blank Space” video. (The official clip has more than 445 million YouTube views.) Lehrfeld also helped implement a focus on emerging artists in 2014 with the launch of Artists in Residence (Betty Who, Rixton, Mary Lambert) and Made Music (Pell, Bosco), which offers label-like services to potential headliners. “We want to deliver more value to our card members ... so being able to have different types of conversations with artists has helped us engage at all levels,” Lehrfeld says.

MEMORABLE ARTIST ENCOUNTER

“Connecting Jon Bon Jovi with the son of a close friend who has an ailment. It's one of those moments I still have chills about, and they keep in touch still.”

66

JOHN ESPOSITO, 59

President/CEO, Warner Music Nashville

Last Year's Rank: -

Since 2009, Esposito has helped Blake Shelton become a superstar, revamped the label's radio promotion staff and completely rebuilt the artist roster. He also grew Warner Music Nashville's country-album market share from 3.4 percent at the end of 2009 to 8.6 percent at the end of 2014. The latter figure is the equivalent



Stanchfield



Mills



Bunt



Lehrfeld



Esposito



Vollack



Van Laar-Frever

market share of 1.2 percent of U.S. albums overall. Now, Esposito says the agenda is to make the “wonderful new artists we have developed — Hunter Hayes, Frankie Ballard, Cole Swindell and Brent Eldredge, with Dan & Shay right behind them — into household names.”

HOW I RELAX “The three B's: a beach with a book and a beer.”

67

LIA VOLACK, 50

President of worldwide music/executive vp theatrical, Sony Pictures Entertainment

Last Year's Rank: 80

Three films occupied Vollack's time in 2014: the musical *Annie*, featuring music by Sia and Greg Kurstin; *The Equalizer*, which involved coordinating marketing efforts with Eminem, who contributed new song “Guts Over Fear” to the soundtrack; and *The Amazing Spider-Man 2* with Hans Zimmer, who composed the score through jam sessions with Pharrell Williams and Johnny Marr, among others. The coming year includes Meryl Streep as a bandleader in Jonathan Demme's *Ricki and the Flash*, the next James Bond film and Vollack's first projects overseeing Sony Pictures legit theater operation.

FAVORITE APP “Wickr because it encrypts texts and they never go to a server.”

MEMORABLE ARTIST ENCOUNTER “Getting a cello lesson from Yo-Yo Ma on a lunch break during the recording of the score to *Memoirs of a Geisha*.”

68

TIFANIE VAN LAAR-FREVER, 38

Senior buyer of music/magazines, Walmart

Last Year's Rank: 90

With 140 million weekly shoppers, Walmart is crucial to labels looking to move physical product as CD sales fall. And in 2014, Van Laar-Frever, who works with artists and labels on promotions to drive sales, gave music lovers exclusive versions of Blake Shelton's *Bringing Back the Sunshine* and the *Frozen* soundtrack. Of the 3.5 million units of *Frozen* sold by all retailers in 2014, sources say Walmart sold approximately 1 million copies of the exclusive and standard versions combined.

GREATEST ACCOMPLISHMENT “Partnering with Garth Brooks to exclusively offer his *Blame It All on My Roots* album in 2013.”

HOURS A DAY I LISTEN TO MUSIC “The majority of every day. It's commonplace for my colleagues and me to just break out in song at the office.”



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69

RAJA RAJAMANNAR, 53

Chief marketing officer, MasterCard Worldwide
Last Year's Rank: -

When the India-born Rajamannar joined MasterCard Worldwide as its new CMO in 2013, his first item of business was meeting with Justin Timberlake to discuss MasterCard's sponsorship of his 20/20 Experience Tour. "We wanted to create something that was not just about getting the best seats in the house," says Rajamannar, who oversees a \$250 million global ad budget. The result: Timberlake became the first face of MasterCard's Priceless Surprises campaign, in which he hung out with fans at locations worldwide. Next up, Gwen Stefani, who says the collaboration "has given me energy to create fun things for my fans." On deck for Rajamannar: a global campaign that will use RFID technology to make card-holders cashless VIPs at key EDM franchises like Electric Zoo.

TO CELEBRATE "I have an ice cream. I also go to a temple to pray that everything will go well, so as not to get carried away."



Rajamannar photographed by Wesley Mann on Jan. 5 at MasterCard in Purchase, N.Y.

70

ROBERT F.X. SILLERMAN, 66

Chairman/CEO, SFX Entertainment
Last Year's Rank: 52

Since SFX's \$13-a-share initial public offering in October 2013, the EDM events giant behind TomorrowWorld, Electric Zoo and the genre's premier digital music store, Beatport, has largely disappointed investors. Shares of the company started 2014 at \$12, but at press time were trading in the \$3.25 range. (In March, the stock price briefly dropped 20 percent after a combative conference call between SFX executives and analysts.) While some attribute the company's struggles to Sillerman's distance from the company's target market, millennials, the mogul knows live entertainment. He founded concert behemoth Live Nation in the 1990s. The coming year could see a turnaround: Beatport will enter the streaming market, megafest TomorrowWorld will



Sillerman



Lopez



Ahdritz



Creed



Messina

BRUNO MARS ON CREED

"There are two types of men in the world and Brandon Creed is neither."

expand to Brazil, and party producer Life in Color will embark on an ambitious world tour.

STYLE PHILOSOPHY "Black jeans, black shirt. Always."

71

JESUS LOPEZ, 49

Chairman/CEO of Universal Music Latin America & Iberian Peninsula
Last Year's Rank: 78

Universal Music Group Distribution's Latin albums market share dipped from 46.3 to 42 percent, but Lopez still heads Latin music's largest company, steering massive hits like Enrique Iglesias' "Bailando," which now holds the record for most weeks at No. 1 (38-plus) on the Hot Latin Songs chart. Born in Galicia, Spain, Lopez pioneered the mainstreaming of Latin rock in the '90s — "the most visionary thing I've done," he says — and aims to do likewise for Latin dance through Aftercluv, his new label.

MEMORABLE ARTIST ENCOUNTER "Hanging with Bono in Madrid in 1987, listening to live flamenco music."

72

WILLARD AHDRITZ, 50

Founder/CEO, Kobalt
Last Year's Rank: 57

Ahdritz's independent label services giant took massive steps to increase transparency and client revenue by expanding its tracking and reporting portal, and by launching ProKlaim, technology that helps artists claim royalties from YouTube videos — just in time to sign Pitbull, Steve Winwood and Lenny Kravitz.

VACATION SPOTS "Sweden in summer, Vermont in winter."

73

BRANDON CREED, 37

Manager, The Creed Company
Last Year's Rank: -

Creed's 2014 began with client Bruno Mars and his critically lauded halftime performance at Super Bowl XLVIII, the second-most-watched in history. Shortly afterward, he signed Sara Bareilles, and greeted 2015 with another client, Mark Ronson, on the rise. In January, Ronson's "Uptown Funk" began a to-date four-week ride atop the Hot 100 and, that same month, the album that spawned it, *Uptown Special*, debuted at No. 5 on the Billboard 200.

PERFORMANCE THAT MADE ME WANT TO BE IN THE INDUSTRY "My first concert, The Jacksons' Victory Tour."

74

LOUIS MESSINA, 67

President, The Messina Group
Last Year's Rank: 76

As country music's second-largest promoter, Messina stands out for his charisma, star power and long-term national tour deals with Kenny Chesney, Taylor Swift, Eric Church, Ed Sheeran and Jake Owen. In 2014, TMG/AEG Live reported Boxscore grosses of \$91 million from 1.2 million tickets sold, with George Strait's final *Cowboy Rides Away* show at AT&T Stadium in Arlington, Texas, grossing \$18.2 million, a country-music record. In 2015, Messina will be involved in Swift's 90 shows worldwide, Church will play a series of sold-out arenas, and Sheeran returns to America for 40 dates.

BUSINESS ROLE MODEL Houston entrepreneur Allen Becker. I owe him everything."



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“I trust him with my career,
my money, or even my children
- there's just no one better,
and he's kept me laughing
since the day we met!”
- *Kix Brooks*

JASON ALDEAN, RASCAL FLATTS, KIX BROOKS,
TERRI CLARK, SETH ALLEY



75

TROY CARTER, 42

Founder/CEO, Atom Factory

Last Year's Rank: -

A collective 11 weeks at No. 1 on the Hot 100 for clients John Legend ("All of Me," three weeks) and Meghan Trainor ("All About That Bass," eight) would be enough for Carter to transform Atom Factory's reputation beyond its former client Lady Gaga. But Carter also oversaw the rise of Norwegian duo Nico & Vinz and indie breakthrough Lindsey Stirling, as well as major growth from investments in Spotify, Genius, Uber and Wish.com. "This was the year a lot of seeds came to fruition," Carter says.

WHOM I CALL FOR ADVICE "Jimmy Iovine."

76

CLARENCE SPALDING, 58

Partner, Maverick

Last Year's Rank: -

Spalding received a boost as the only Nashville manager to join Guy Oseary's new Maverick management collective, and from client Jason Aldean's certified platinum success, *Old Boots New Dirt*. What's in store for 2015? Aldean's stadium tour with co-headliner Kenny Chesney, Kix Brooks' Las Vegas



Spalding



Oliviero



Cobb



Verde

residency reunion with Ronnie Dunn and Reba McEntire. He also will be tapping into the Maverick hive mind. "Four months into the deal, I'm going, 'Holy shit, I can't imagine where this is going to be in 12 months,'" he says.

HARDEST BUSINESS LESSON LEARNED "Not signing everything."

77

MONICA ESCOBEDO, 37

Entertainment producer, ABC News/Good Morning America

Last Year's Rank: -

JULIE GUROVITSCH, 32

Coordinating music producer, NBC's Today

Last Year's Rank: -

Yes, they're competitors in the white-knuckle world of network morning TV, where, according to Nielsen, GMA led *Today* by more than 600,000 viewers in 2014. But from the perspective of a record label, an invitation from Escobedo or Gurovitsch represents a potential career-making opportunity to reach 4.9 million to 5.5 million TV viewers (based on the shows' average Nielsen numbers for 2014). After Ella Henderson sang "Ghost" on *Today* on Oct. 29, sales of the single jumped 184 percent in one week from 13,000 copies to 36,000.

SONG THAT MADE ME WANT TO BE IN THE INDUSTRY Gurovitsch: "I was a dedicated gymnast for 13 years and my coach was constantly blasting Celine Dion's 'That's the Way It Is' as a motivator. That's when I realized the power of music."

BUSINESS ROLE MODEL Escobedo: "Robin Roberts. She has overcome so many hurdles in her life. No matter what happened to her, she has really stayed positive."

78

CHRIS OLIVIERO, 38

Executive vp programming, CBS Radio

Last Year's Rank: -

U.S. radio's youngest corporate programmer started as an intern for Howard Stern. Now the Brooklyn-born Oliviero presides over some of radio's most influential brands, reaching 70 million listeners. In the wake of CBS' January launch of its Play.it podcast platform, he says that "consumers and advertisers are at the tipping point" for on-demand audio and podcasting.

VACATION SPOT "Walt Disney World. I've been there more than 30 times."

79

BRADFORD COBB, 40

Partner, Direct Management Group

Last Year's Rank: -

Cobb enjoyed a robust 2014 thanks to blue-chip client Katy Perry, who was the No. 2 pop artist of the year and the star of the No. 1 arena tour of the year, which grossed more than \$137 million and set the stage for her history-making Super Bowl XLIX performance this year. Direct Management Group also navigated Adam Lambert's transition from RCA to Warner Music.

ON MY DVR "Five episodes of *The Price Is Right* from when Bob Barker was still host. I just can't let him go."

80

JOE BELLIOTTI, 41

Director of global music marketing, Coca-Cola

Last Year's Rank: 79

EMMANUEL SEUGE, 39

Senior vp content for North America, Coca-Cola

Last Year's Rank: 79

Seuge and Belliotti oversaw two global endeavors in 2014: the FIFA World Cup theme, "The World Is Ours," which spawned more than 32 unique interpretations, and Spotify, which continued its global expansion on the strength of Coke's investment, which, Belliotti says, has increased since the company first took a reported \$10 million minority stake in 2012. Coke's backing of global licensor Music Dealers also generated \$15 million in revenue for unsigned artists.

EXPERIENCE THAT MADE ME WANT TO BE IN THE INDUSTRY Belliotti: "Listening to my dad's Cat Stevens records at age 7 and teaching myself to play them on guitar."

81

AFO VERDE, 48

Chairman/CEO of the Latin Region, Spain & Portugal, Sony Music Entertainment

Last Year's Rank: 83

The Buenos Aires-born Verde oversees more than 500 artists and 600 employees in 22 countries. He watched his division's U.S. album market share rise from 30 to 34 percent for the genre, making Sony the leader in Latin music. But Verde says his biggest thrill of 2014 was Romeo

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JOEL KATZ

on his inclusion in the Power 100

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Santos' two sold-out Yankee Stadium shows. A guitarist and Latin Grammy-winning producer (for Fito Paez's 2009 *No Se Si Es Baires o Madrid*), Verde now marvels at "having gone to 'the other side' and doing good by both artists and label."

HARDEST BUSINESS LESSON LEARNED

"Recuperating from the decision to put DRM protection on all recordings, which set us back at least 10 years."

82

ROB WIESENTHAL, 48

COO of corporate, Warner Music Group
Last Year's Rank: 100

Wiesenthal continues to build upon his reputation as a consummate dealmaker. In 2014, he strengthened Warner Music Group's digital presence by negotiating a partnership — the first by a major label — with Interlude Music, which creates and distributes interactive music video content. He also allied the company with Vessel, a short-form video subscription site; licensed WMG's content to SoundCloud; arranged for a WMG Discover Channel on Snapchat; and formed a crowd-sourced music label with Shazam.

MEMORABLE ARTIST ENCOUNTER "Playing ukulele onstage with Roger Waters during the Wall tour."



Wiesenthal



Wright



Michaels



Boom



Glass



Alarcon



Moll

Lee and newly promoted colleague Hill steered BET to several triumphs: The BET Awards drew 7.9 million viewers, and its second BET Experience live-music event attracted 112,488 visitors, a 10 percent increase in attendance. While BET cornerstone 106 & Park ended its 14-year TV run, Lee and Hill are looking ahead. Slated for 2015: season two of BET's hit series *Being Mary Jane*, a miniseries adaptation of *The Book of Negroes* and the rebranding of sister channel Centric as the first black women's network.

HARDEST BUSINESS LESSON LEARNED Lee: "Pay attention to the research and data, but eventually listen to your gut."

HOURS A DAY I LISTEN TO MUSIC Hill: "All of them. If it's not in my ears, it's in my head."

85

LORNE MICHAELS, 70

Executive producer of Saturday Night Live, The Tonight Show Starring Jimmy Fallon, Late Night With Seth Meyers and Portlandia; founder, Broadway Video
Last Year's Rank: 88

Michaels oversees the two most significant — and highest-rated — late-night franchises for music on TV, and still plays a role in booking guests. Fallon and his *Tonight Show* house band, The Roots, are adept at creating viral videos, such as their performance of "All About That Bass" with Meghan Trainor using classroom instruments (13.8 million views and counting). And an invitation to play *SNL* is an offer that no artist can refuse. In 2014, the show played host to key release performances by Sam Smith, Charli XCX and Ed Sheeran.

86

STEVE BOOM, 46

VP digital music, Amazon
Last Year's Rank: —

Boom took the leadership of Amazon's digital strategy at the end of 2014, but he already had made his presence felt with the June launch of the company's streaming service (available to Prime members) with approximately 40,000 movies and TV shows, and an undisclosed number of music tracks. Despite Universal Music Group and some independents' refusal to participate, Boom says the first six months exceeded projections for year-one usage. CD and digital sales combined make Amazon one of the top five music-revenue generators, as well as the sole retailer where labels can break a new act digitally and physically.

STYLE PHILOSOPHY "I would rather look like I got dressed in London than I got dressed in Seattle."

87

DANIEL GLASS, 57

Founder/president, Glassnote Entertainment Group
Last Year's Rank: 64

In February, Glassnote jumped from Sony to Universal Music Group for global distribution, and Daniel Glass' track record as one of the most skilled developers of indie talent — from Mumford & Sons to Chvrches — earned him a deal estimated to be between \$10 million and \$15 million. Perhaps even more important to Glass, the UMG pact established a venture called Resolved that will offer support to independent producers and label entrepreneurs.

VACATION SPOTS "South of France, Marrakesh and Jerusalem."

88

RAUL ALARCON JR., 58

President/chairman/CEO, Spanish Broadcasting System
Last Year's Rank: 77

The Cuba-born, Miami-based Alarcon puts a personal stamp on every aspect of a music-driven operation that includes TV, concerts and nearly 20 radio stations, including WSKQ New York, the country's most-heard Latin station (2.3 million listeners). Though its stock price dropped, SBS is poised for growth with the 2014 debut of the 130-station AIRE Radio network and the launch of LaMusica.com.

POWER MEAL "Breakfast at my place."

89

SARAH MOLL, 38

Director of media events, NFL
Last Year's Rank: 98

Moll's nine-spot rise can be credited to a mere 12 minutes — the 2014 Super Bowl halftime show with Bruno Mars and Red Hot Chili Peppers, a then-record-setting performance (115 million TV viewers) that she and her team booked. Expect her ascent to continue as the NFL expands its partnership with the music business, evidenced by the season's kickoff concert that featured Soundgarden and Pharrell Williams.

PRIZED POSSESSION "A ticket from the AFL/NFL world championship game, otherwise known as Super Bowl I."

84

STEPHEN HILL, 53

President of programming, BET Networks
Last Year's Rank: —

DEBRA LEE, 60

Chairman/CEO, BET Networks
Last Year's Rank: 92

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THE DILEMMA	NEW YORK	LOS ANGELES
YOU'RE BEING SUED OVER A CONTRACT TECHNICALITY 	MELONI & McCAFFREY Robert S. Meloni is behind brokering tricky negotiations for a slate of stars that includes Drake and Pharrell Williams.	LOEB & LOEB As a go-to for labels, John Frankenheimer and the firm repped Criterion Music in the sale of its film and TV music catalog.
YOUR CLIENT DROPPED A BOMB ON TWITTER 	SUNSHINE SACHS Founder Ken Sunshine and his team protect celebrity clients from potentially mortifying mess-ups.	SITRICK AND COMPANY Known for handling sticky situations with military precision, Michael Sitrick's firm attracts the business of Eminem, MTV and the RIAA.
YOU'RE IN TROUBLE WITH THE LAW 	BRAFMAN & ASSOCIATES Sean Combs and Jay Z avoided a jail cell thanks to Benjamin Brafman, the city's most in-demand criminal attorney.	TARLOW & BERK With a particular finesse for DUI cases, Blair Berk is the top pick for stars (like Queen Latifah) in a pickle.
YOU'VE BEEN HACKED 	STROZ FRIEDBERG Founded by an ex-FBI agent, the firm has worked with nearly every corporation hit by cyber attacks or extortion, leaks and embezzlement.	RED-E DIGITAL RED-E is an expert on intellectual property; its skill set is particularly valuable for labels looking to protect artists from album leaks.
YOU'RE IN NEED OF A DIVORCE 	COHEN CLAIR LANS GREIFER & THORPE Robert Stephan Cohen is the go-to for moguls (like Tommy Mottola) looking to uncouple.	LINER LLP California divorce-law Jedi Robert S. Kaufman has handled the pricey separations of clients like Bob Dylan.

90

BRYAN "BABY" WILLIAMS*

Co-founder/co-CEO, Cash Money Records

Last Year's Rank: 50

RONALD "SLIM" WILLIAMS*

Co-founder/co-CEO, Cash Money Records

Last Year's Rank: 50

Cash Money began 2014 flush with success thanks to the 2013 performance of Drake's *Nothing Was the Same*, which has sold 1.7 million copies in the United States, according to Nielsen Music. But in October, Young Money/Cash Money rapper Tyga tweeted about chinks in the empire's we-are-family armor, followed in December by flagship artist Lil Wayne blasting the label for his album's delay. Still, Cash Money scored several coups, namely Nicki Minaj's No. 1 "Anaconda" (1.3 million in digital sales), her No. 2 Billboard 200 debut for *The Pinkprint* and Drake's haul of six Rap Airplay top 10s. The big question: What's next? While Cash Money's 2015 slate lists Wayne's album and Drake's next as "coming soon," it since has been reported that Wayne is suing the label

for \$51 million.

ON MY DVR Bryan: "The Godfather, parts I through III."

MEMORABLE ARTIST ENCOUNTER Ronald: "When I first met Wayne in the early '90s at an autograph signing. He was like 9 years old. But he was very impressive and confident."

91

CHARLIE WALK, 48

Executive vp, Republic Records

Last Year's Rank: -

Walk says "operating on instinct" guided him through Republic's banner year as he ran point on Ariana Grande, Lorde and Enrique Iglesias' powerhouse marketing campaigns, restructured media with Joseph Carozza and cut a deal with John Varvatos Records (Zac Brown). Says Walk, "Sometimes you have to be willing to get thrown out of the building."

OVERUSED WORD "Smash." And we happen to have a lot of smashes."

ON MY DVR "Supermensch: The Legend of Shep Gordon, which I loved."



Walk



Strick



Higham

92

DANNY STRICK, 58

U.S. co-president, Sony/ATV Music Publishing U.S.

Last Year's Rank: -

While his boss Martin Bandier focused increasingly on the looming battle with ASCAP and BMI over performance rights and streaming issues, and his former co-president Jody Gerson departed for Universal, Strick quarterbacked the completion of Sony/ATV's U.S. creative integration with EMI Music Publishing (purchased in 2012 with a consortium of investors). And his New York team — the Nashville and Latin divisions also report to Strick — made a number of key signings, including Iggy Azalea, Charli XCX, Kongos and Kevin Kadish, (the producer/co-writer of Meghan Trainor's "All About That Bass" and "Lips Are Movin'") bolstering Sony/ATV's continued domination of music publishing. Since third-quarter 2013, Sony/ATV has consistently scored market shares above 30 percent for the top 100 radio airplay songs.

INDULGENCE "I have two: Silver Needle white tea from China and Japan, and small-batch unblended Scotch."

Execs To Watch In 2015

Oliver El-Khatib, 31
Future the Prince*

Co-managers, Drake/OVO
The duo will spend the year growing Drizzy's empire, which includes clothing (Topszn) and tech (Muzik), as well as his forthcoming fourth album.

Jonathan Hull, 35
Music partnerships lead, Instagram/Facebook

Hull masterminded music's biggest social pushes on Facebook (Miley Cyrus, Garth Brooks) and Instagram (Beyoncé, Taylor Swift). Artists now represent more than one-quarter of Instagram's top 250 accounts.

Caron Veazey*
Partner, Maverick
Maverick's sole female partner co-manages Pharrell Williams (with Ron Laffitte) and serves as GM of his creative collective I Am Other.

93

CLINT HIGHAM, 43

Partner, Morris Higham Management

Last Year's Rank: 75

Higham's flagship artist, Kenny Chesney, did not tour in 2014, but the country music manager was still plenty busy. Client Jake Owen headlined 35 arenas, a personal best, and Martina McBride inked a deal with the new Nash Icon imprint, a joint venture between Big Machine and Cumulus that will produce new music and live events from veteran country artists. Chesney did release an album, *The Big Revival*, which became his 13th consecutive No. 1 on the Top Country Albums chart, and sales should get a boost when he tours close to 50 stadiums and arenas in 2015. Higham declined to confirm speculation that he is in talks to join Scooter Braun's management firm, SB Projects. If a deal is struck, it could make 2015 a wild ride.

DEFINITION OF POWER "Not having to borrow it."

BUSINESS ROLE MODELS "Joe Galante, Irving Azoff and Dale Morris."

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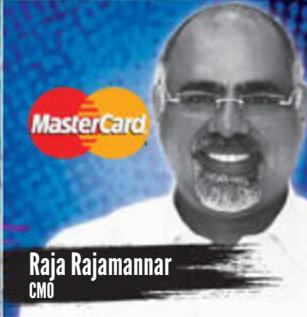
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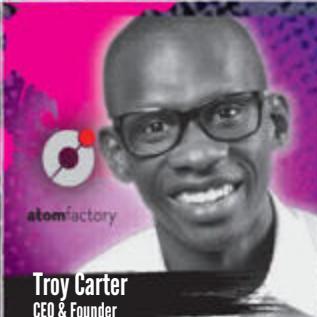
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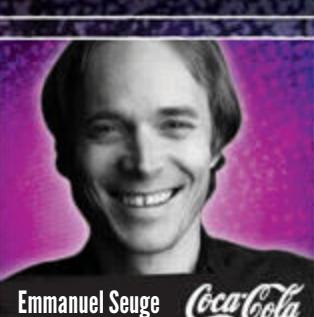
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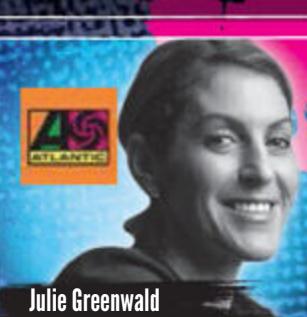
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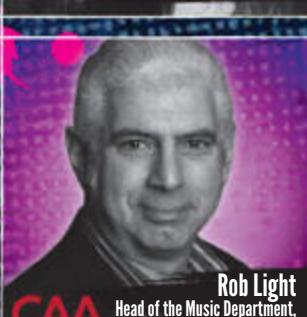
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94

JARED SMITH, 37

President, Ticketmaster North America

Last Year's Rank: -

Smith began his Ticketmaster career in "an entry-level sales position." Ten years later, in May 2013, the company named him president of North America. His first full calendar year on the job yielded success with the TM+ platform, which offers both primary tickets and resale options for events, and by mid-year had already generated more than a 90 percent uptick in Ticketmaster's resale revenue.

WHOM I CALL FOR ADVICE "There is no substitute for the guidance of one's father."

95

JOEL KLAUMAN, 46

Executive vp/GM, Columbia Records

Last Year's Rank: -

Klauman, who oversees Columbia's digital, marketing, PR, promotion, licensing and branding divisions — and still manages to coach his son's travel basketball team — led the charge on the top two selling songs of 2014: Pharrell Williams' "Happy" and John Legend's "All of Me." He also implemented the label's quick-to-market initiative that made DJ Snake and Lil Jon's "Turn Down for What" one of 2014's best and most-licensed earworms.

HARDEST BUSINESS LESSON LEARNED "You can't trust anybody."



Valle photographed by Amanda Friedman on Jan. 19 at his residence in Los Angeles.



Smith



Klauman



Berman



Windish



Shapiro

HARDEST BUSINESS LESSON LEARNED "It's not about me. It's about our artists."

97

JOSE VALLE, 48

President, Univision Radio

Last Year's Rank: 99

Valle heads Univision Radio's 68 stations in 16 markets, but by leveraging Univision's many platforms — including promoting his shows across the company's TV lineup and tying single premieres to artist performances on award shows like *Premios Lo Nuestro* — he has boosted ratings and visibility. Heavy TV presence yielded eight No. 1s on the Hot Latin Songs chart in 2014, while morning-drive shows hit No. 1 in nine markets. The Cuba-born Valle grew up in California as an immigrant listening to Univision: "It's like watching the Yankees and then playing center field for them."

FAVORITE 2014 ACCOMPLISHMENT "The launch of L.A. morning-drive show *El Bueno, la Mala y el Feo*.

98

TOM WINDISH, 42

Founder/president, The Windish Agency

Last Year's Rank: 93

Though his client Lorde's debut album, *Pure Heroine*, came out in 2013, her influence was still felt a year later. *South Park* even built episodes around the singer in the fall. "I've never had an artist that big," says Windish, who also expanded his 10-year-old booking agency by acquiring Red Ryder Entertainment, which represents Andrew Bird and The Magnetic Fields.

TO CELEBRATE "I have this omakase-style favorite sushi place in L.A.; it's next to a 7-Eleven. It's a big secret."

ADDITIONAL CONTRIBUTORS Jem Aswad, Steve Baltin, Harley Brown, Dean Budnick, Megan Buerger, Leila Cobo, Adrienne Gaffney, Phil Gallo, Andy Gensler, Carson Griffith, Andrew Hampp, Paul Heine, Joe Levy, Gail Mitchell, Glenn Peoples, Mitchell Peters, Gary Trust, Nick Williams, Chris Willman

99

MICHELLE JUBELIRER, 40

Executive vp, Capitol Music Group

Last Year's Rank: -

GREG THOMPSON, 52

Executive vp, Capitol Music Group

Last Year's Rank: -

After the 2013 promotion of CMG marketing and promotion veteran Thompson and the addition of Jubelirer, a former partner at the entertainment law firm of King Holmes Paterno & Berliner, Capitol landed three acts in the top five of *Billboard*'s Top New Artists of 2014 list: Sam Smith (No. 2), 5 Seconds of Summer (No. 3) and Bastille (No. 5). Capitol acts to watch in 2015 include YouTuber Tori Kelly, Canadian rapper SonReal and country singer Ashley Clark, who has been collaborating with Robert John "Mutt" Lange.

MOST STARSTRUCK MOMENT Thompson: "Hanging out at an Apple convention chatting with Kanye West, Steve Jobs."

MEMORABLE ARTIST ENCOUNTER Jubelirer: "Don Was introduced me as his boss to Mick Jagger. I don't think Mick believed him."

100

PETER SHAPIRO, 42

Founder, DayGlo Ventures

Last Year's Rank: -

In 2014, Shapiro expanded his acclaimed Brooklyn Bowl brand of live venues with partnerships in Las Vegas and London. In July, the venue owner, promoter and festival producer will launch his highest-profile feat to date: three Fare Thee Well Grateful Dead reunion shows in Chicago, featuring Phish's Trey Anastasio. Produced with Madison House/AEG, the event is expected to draw 200,000 fans.

PERFORMANCE THAT MADE ME WANT TO BE IN THE INDUSTRY "The Grateful Dead at The Rosemont Horizon in Chicago in 1993."

96

STEVE BERMAN, 51

Vice chairman, Interscope Geffen A&M

Last Year's Rank: -

Berman started his career working for his uncle Lenny Waronker in the Warner Bros. mailroom. Insiders point to his marketing acumen as a key reason that Interscope, regardless of market share, remains the revenue engine of Universal Music Group. A longtime believer in using brand partnerships to open new distribution platforms, in 2014 Berman cemented a relationship with Chrysler-Fiat that put Interscope music in all five of the car maker's ads during November's American Music Awards — \$100 million in media support for Interscope releases, and placement revenue that approaches an additional seven figures. Up next: a long-simmering deal with Target, unveiled during the Grammys, that has blockbuster-event potential.

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The Bard takes on Ol' Blue Eyes with a surprisingly strong covers album.

ALBUM

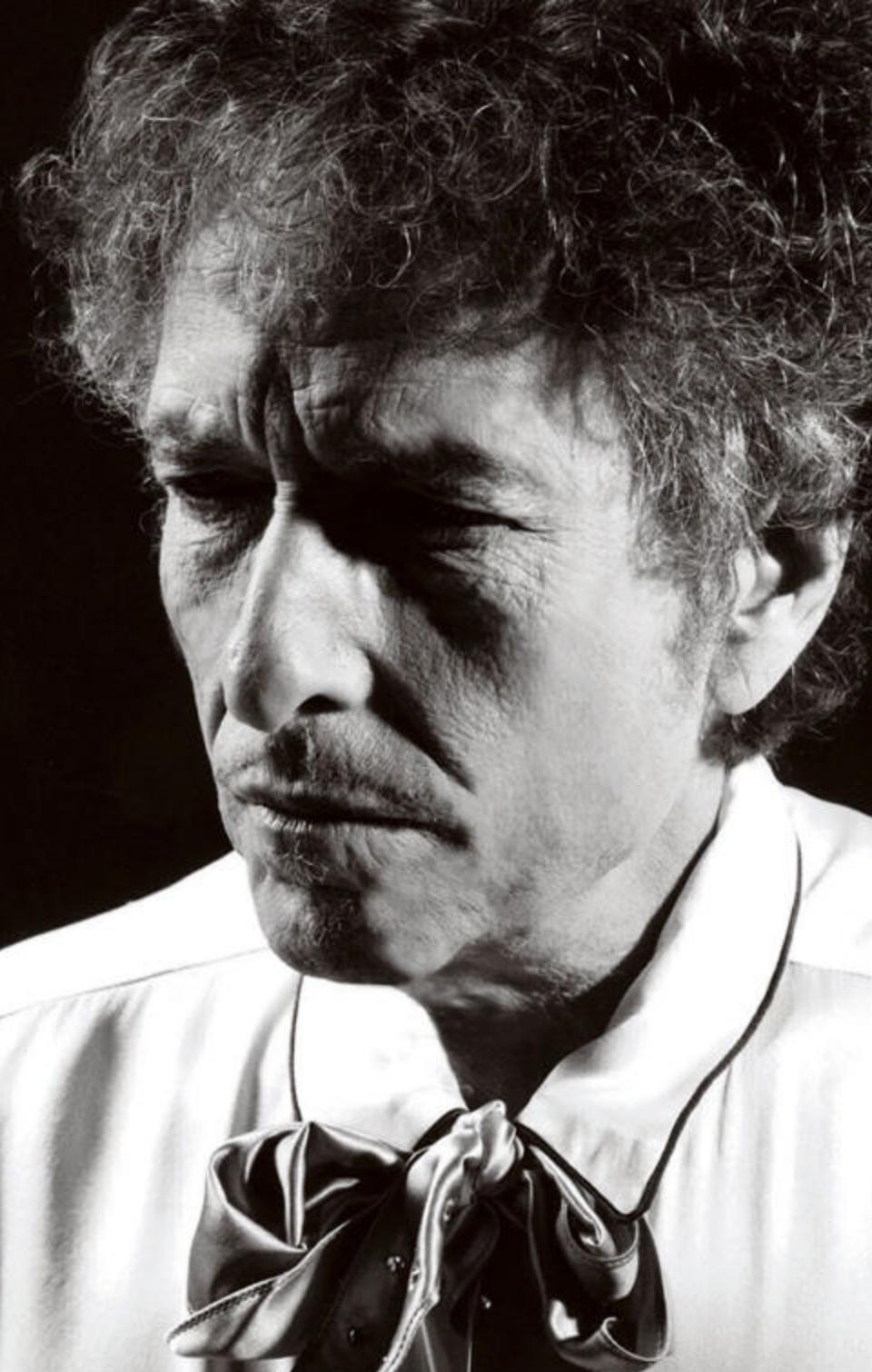


★★★★★

PRODUCER Jack Frost

LABEL Columbia

RELEASE DATE Feb. 3



REVIEW

Bob Dylan, *Shadows in the Night*

IT'S ABOUT TIME BOB DYLAN SINGS THE STANDARDS. As an aging rock legend, he's entitled to one holiday record and a crack or two at the Great American Songbook; with 2009's *Christmas From the Heart*, a surprising continuation of his late-career hot streak, he checked the former box. On *Shadows in the Night*, the follow-up to 2012's excellent *Tempest*, the master songwriter plays interpreter, tackling 10 sentimental ballads recorded by Frank Sinatra in the 1940s, '50s and '60s. Producing under his Jack Frost pseudonym, Dylan ditches the orchestral fanfare for a more lonesome-cowboy style, with little more than acoustic bass, pedal steel, guitar and brushed percussion.

And, of course, that voice — one as famously divisive as Sinatra's was universally loved. Over time, Dylan's nasal wail has become a creaky bleat that he artfully wields on record, yet uses onstage to render his classics unrecognizable. But here, there's little melody mangling. Beginning with the noirish opener "I'm a Fool to Want You," he enunciates, sustains fraying notes and softens his Bob-ness just enough. He never comes close to Ol' Blue Eyes' cocked-fedora cool or silky masculinity, but he's a 73-year-old chameleon for

whom "crooner" is just one disguise. Even when he's a little rough, stretching hoarse syllables on "Full Moon and Empty Arms" or straining for high notes on "Where Are You?," he's still smoother than many might expect.

None of this is that unexpected, though. Dylan has always loved American mythology and all things archaic, and his best songs on recent albums have been rooted in pre-rock pop. When he gets wistful on "The Night We Called It a Day" or grabs hold of moonbeams on the *South Pacific* favorite "Some Enchanted Evening," he's natural and sincere.

Making the most of Capitol's Studio B — a Los Angeles landmark where Sinatra recorded — Dylan captures his band live, with stirring intimacy. As curator, he gets credit for avoiding obvious hits like "Stardust" and "Fly Me to the Moon," instead picking "Why Try to Change Me Now?" and the show-stopping closer, "That Lucky Old Sun," an old sufferer's plea for relief. It's one that Dylan clearly relates to and, over tasteful brass, the erstwhile bard of '60s counterculture lets some elderly rawness creep in, singing like a guy who has seen it all and found truth in timeless poetry that belongs to everyone.

—KENNETH PARTRIDGE

OUT NOW

Fifth Harmony
Reflection
(Syclo/Epic)

Diana Krall
Wallflower
(Verve)

Butch Walker
Afraid of Ghosts
(Dangerbird)

Jeremy Camp
I Will Follow
(Stolen Pride/Sparrow)

Kid Ink
Full Speed
(RCA)

ALBUM

Father John Misty, *I Love You, Honeybear*



★★★★★

PRODUCERS Josh Tillman,

Jonathan Wilson

LABEL Sub Pop

RELEASE DATE Feb. 10

THREE YEARS AGO, SINGER-SONGWRITER J. Tillman traded morose ballads for mordant wit, headed down the coast from Seattle to Los Angeles and rechristened himself Father John Misty. Surrounding himself with pedal steel, strings and vocal chorales, the former Fleet Foxes drummer cracked wise about a world choked by plastic and decadence, chronicling the itinerant dreams that have crashed along the shores and highways of L.A. ever since they poured the concrete. The music of his debut, 2012's *Fear Fun*, swirled in a diffident haze, like smoke in the air or whiskey in a glass, but beneath lurked a searcher's moralism that verged on cosmic outrage.

On the second Father John album, the search terms have changed: In a chance encounter in the parking lot of the Country Store on Laurel Canyon Drive, Tillman met Emma Garr, the love of his life, a woman who "blackens pages like a Russian romantic, gets down more often than a blow-up doll." If that sounds like too much information, buckle up: You will soon be shown the view when she's naked and astride him; hang with them in the Chateau Marmont as they celebrate Satanic Christmas Eve; wait patiently as he deciphers the "mascara, blood, ash and cum" patterns on the "Rorschach sheets" where they make love; and listen as he recounts to her the dream he had about kissing his brother. You know, couple stuff.

The intimacy is dizzying and comforting, which is exactly what Tillman, 33, wants: His goal is to write songs that are worthy of the terrifying thrills that



Father John
Misty's new
album makes TMI
sound beautiful.

love and marriage have shown him. In language both absurdist and direct, he captures the way that true romance upends your life and challenges you to live up to its initial flush. The world he left behind is here as well, in songs about strange encounters with girls who get naked in the tub with their best friends or black out in his house. "I wanna find somebody," he thinks as he tries not to freak out over the latter. "Not like this. I'm a decent person. A little aimless."

The tracks float along on melodic exhalations

that recall everything from Lee Hazelwood's international playboy antics to Rufus Wainwright's lachrymose orchestrations. Lyrically, Tillman has a penchant for enjambment that leaves punchlines and revelations momentarily suspended, so songs unfold with continual surprises.

Perhaps the biggest one is how often it all succeeds. If there's a funnier, stranger and more touchingly bizarre album released this year, it will be a very good year indeed.

—JOE LEVY

Video Pick



KANYE WEST FEATURING PAUL McCARTNEY, "ONLY ONE"

"Ye cracks a rare smile in Spike Jonze's video of 'Only One,' and with good reason: His so-cute-it-hurts daughter, North, co-stars."

SINGLES

DEATH CAB FOR CUTIE

"BLACK SUN"

ATLANTIC

★★★★★

Many Death Cab for Cutie songs unfold like dreamy short stories, but "Black Sun," off the recently shuffled alt-rock act's eighth album, *Kintsugi* (due March 31), plays more like a surrealist poem. Ben Gibbard sings over spiraling synths, and the mood is eerily psychedelic, climaxing with a virtuosic guitar solo. —RYAN REED



Gibbard

LAURA MARLING

"FALSE HOPE"

RIBBON MUSIC

★★★★★

"Is it still OK that I don't know how to be alone?" Laura Marling asks on her brooding new single, which impressively augments her whimsical croon with some brawny electric-guitar muscle. The British folk-rocker vividly paints a stormy picture of inner-city anxiety, describing insomniacs and outcasts, all desperate for fleeting connection. —R.R.

CANNIBAL OX FEATURING MF DOOM

"IRON ROSE"

IGC RECORDS/IHIPHOP

★★★★★

Cannibal Ox and MF Doom, underground hip-hop heroes of the early 2000s, have teamed up for a spaced-out display of vintage linguistic acrobatics. Fourteen years after the duo's classic indie-rap debut, *The Old Vein*, Can Ox's Vast Aire and Vordul Mega still sound hungry, even without former mentor El-P's dusty beats behind them. —JASON LIPSHUTZ



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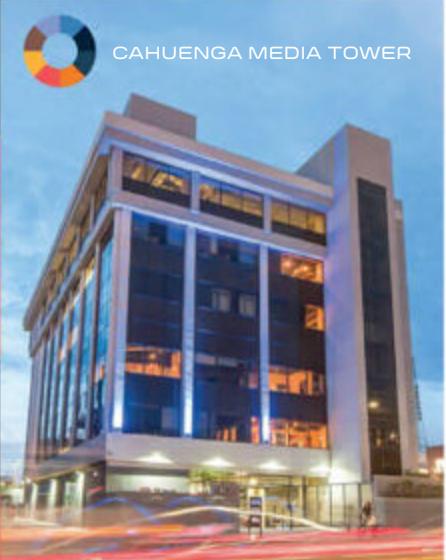
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Talking True Stories With... NE-YO

For his sixth studio album, *Non-Fiction* (Motown, Jan. 27), Ne-Yo took a different approach. Instead of looking inward for the 19-track set, the 32-year-old singer-songwriter, who does double duty as Motown senior vp A&R, crowd-sourced love stories from fans through social media for inspiration. Though the concept album isn't entirely his own truth, he says his main goal was to create a narrative you can get lost in: "The one element of good storytelling is being able to take your listener on a ride."

Why did you decide to incorporate your fans into the songwriting process?

They have very common stories — it's something us guys go through on a regular basis, and it's definitely something that women have been a part of as well at some point in their lives. I want people to listen to these stories and find themselves within them. The hardest thing about putting this together was looking at yourself in the mirror and picking yourself apart: not being afraid or ashamed to admit when you've done something wrong. That's something guys have an issue with a lot of the time. But I've kind of accepted that my role in R&B is to say things for guys they either don't want to say or can't say.

How much of the album is drawn from your experiences, and how much is drawn from fans?

About half and half. I knew I wanted to tell my story, but I wanted this to be a little more special than just me putting out another album. This is me and my fans' first collaborative effort, and definitely not the last.

Non-Fiction is a concept album, but do you think fans will listen to it as a whole project, rather than just a group of songs?

Not really. I know everyone says attention spans are shorter now and if you can't get them in the first 20 seconds, you lost them. But I honestly believe if you give someone something worth slowing down to really pay attention to, they will.



"If it's good, people will respond," says Ne-Yo.

Some say R&B is at a low point. What do you think of the current state of the genre?

There will always be a trend that will come along and people will jump on it, love it for whatever it is and then move on to the next trend. The core of R&B doesn't die, and that's what I'm paying attention to the most. I'm a fan of FKA Twigs, The Weeknd. I love that kind of ambient R&B. I feel like it's just another soldier in the war to blur the lines and make things to where it's good music and bad music. All genres of music have to evolve, grow and expand in order to maintain. I don't think there's anything wrong with the growth of R&B. I welcome it.

In addition to the album, you're planning to direct an accompanying film.

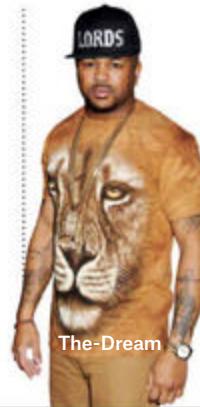
A movie in itself is just a story. I want people to listen to these songs and be able to see these characters, see these scenarios, see these situations play out. I think it makes for a better listening experience.

—GAIL MITCHELL

SINGLES

TORRES "STRANGE HELLOS" PARTISON RECORDS

Torres (aka Nashville alt-rocker Mackenzie Scott) captivates in this first glimpse of her second LP, *Sprinter*, unfolding a fractured tale of dementia and hatred over punishing art-grunge noise. "What's mine isn't really yours," she repeats through manic distortion, "but I hope you find what you're looking for." —R.R.



THE-DREAM FEATURING T.I. "THAT'S MY SHIT" CAPITOL

The-Dream lays claim to another man's woman on "That's My Shit," talking trash in a silky purr until passing the baton to a similarly brash T.I. After a string of compelling R&B releases, The-Dream whiffed on 2013's *IV Play*; with its pithy beat and overbearing machismo, this cut isn't the start of a new winning streak. —J.L.

DEBORAH COX "KINDA MISS YOU" BMG PRIMARY WAVE ARTIST SERVICES

"I convinced myself I was through," sings Cox on the debut single off her first album in seven years, but the diva proves differently. Armed with a spicy pitter-patter hook, this slow-grooving dance surprise — undoubtedly Cox's best cut in years — drops some needed class back into the club. —DAN HYMAN



FILM

Backstreet Boys: Show 'Em What You're Made Of

★★★★★ DIRECTOR Stephen Kijak
PRODUCER Mia Bays • RELEASE DATE Jan. 30

THE LIFE SPAN OF A BOY BAND CAN OFTEN seem predetermined. As the boys mature into men and their teen audience ages out, two paths emerge: either break up and move on, or embrace their fate as a nostalgia act.

For Backstreet Boys, the highs were skyscraping: They moved tens of millions of albums worldwide, sold out arenas and had an embarrassment of chart-topping hits. But the documentary *Show 'Em What You're Made Of*, an all-access pass to the quintet's life during the past two years, focuses less on its planet-conquering success than it does on what happened when it faded. It's a naked examination of how little fame matters when it fails to yield anything lasting, be it personal wealth or fulfillment, skillfully humanizing a group whose celebrity outshined the players within it.

In the doc, the members (Brian Littrell, Nick Carter, Howie Dorough, Kevin Richardson and A.J. McLean) unflinchingly come to terms with a past that haunts them. Emotions bubble to the surface when they return to their childhood homes — most weep while reflecting on lives left behind — and soon turn vindictive as they rehash how the group's creator, Lou Pearlman, who's currently incarcerated for running a Ponzi scheme, financially betrayed them.

But it's when the Boys contemplate the future that the film really compels. As they grapple with Littrell's vocal detrition in the face of a hoped-for comeback, tensions mount; during a meeting about a new LP, Carter erupts, blaming him for failures that are yet to happen. It's the ugly side of a group whose pretty looks used to be a selling point, and it has come to light in this surprisingly fascinating film.

—STEVEN J. HOROWITZ



From left: Backstreet's Richardson, Littrell, McLean, Dorough and Carter



Kid Ink makes full use of his Rolodex on his club-gear third LP.

ALBUM

Kid Ink, *Full Speed*



★★★★★

PRODUCERS Kid Ink, DJ Ill Will, J Grand, others
LABEL RCA
RELEASE DATE Feb. 3

ON HIS THIRD ALBUM, *FULL SPEED*, Los Angeles rapper Kid Ink continues an unlikely transformation from also-ran to chart star. Ink is a workmanlike and often indistinct rhymer: His wordplay is always dependably mannered, the melodies are conventional, and the songs feel more like treading water than paddling out. Early releases dropped without waves, but Ink's buzz warmed as he waded into dance-rap, hitting his stride and cracking the charts with the Chris Brown-assisted "Main Chick" and DJ Mustard-helmed Hot 100 smash "Show Me," both off 2013's *My Own Lane*. Ink has clearly studied his success, and it feels

strategic that *Full Speed* is sardine-packed with star collaborators. Mustard crafts two cuts, including the cucumber-cool "About Mine," which features Trey Songz; producer Nic Nac rehashes aspects of his signature smash (Brown's "Loyal") on "Dolo" featuring R. Kelly. The LP's famous co-conspirators often drag Ink out of his comfort zone, pushing him into tighter melodies (Usher and Tinashe on "Body Language"); elsewhere, they arrive with a hook undeniable enough to keep the whole song afloat (DeJ Loaf on "Be Real").

Still, to give his collaborators full credit for the album's bright spots isn't entirely just. Ink balances and sharpens his many nightlife-focused tracks with a smart conciseness and delivers deeper, more inspired lyrical turns on opener "What It Feels Like" and the gleeful drug anthem "Blunted." Most of these cuts are done in three minutes, and the album proper clocks in at a manageable 40. His rap peers could learn something from this streamlined approach. —CRAIG JENKINS

—CRAIG JENKINS

LATE-NIGHT TUNES: THE HITS AND MISSES

Billboard picks the best and worst live TV performances from Jan. 26 through 31

HITS

D'ANGELO, SATURDAY NIGHT LIVE (JAN. 31)



D and his vice-tight new band made a point musically and politically with *Black Messiah's* "The Charade," wearing "I Can't Breathe" T-shirts, raising fists and repeating, "All we wanted was a chance to talk/Instead we only got outlined in chalk."

THE LONE BELLOW, LATE SHOW WITH DAVID LETTERMAN (JAN. 26)



The trio has been called alt-country, indie-folk and everything in between, but here, beefed up with brass and strings, it brought church-worthy soul with "Then Came the Morning" (Sunday morning from the sound of it).

ZZ TOP, JIMMY KIMMEL LIVE! (JAN. 6)



Times change, but ZZ Top, thankfully, doesn't: Well into their 60s, and rebounding from a tour bus crash, the trio rocked beards and blues — highlighted by an eight-minute jam of 1973's "La Grange" — like it was 1969, 1979, 1999, whatever.

MISS

VANCE JOY, JIMMY KIMMEL LIVE! (JAN. 28)

This Aussie breakout writes catchy pop-folk like "Riptide," and everyone agrees he looks dreamy doing it. But his show may need work before he opens for Taylor Swift this summer: Here, he was pitchy, stiff and kept his eyes mostly downward or closed. —ALEX GALE



ALBUM

The Juliana Hatfield Three, *Whatever, My Love*



★★★★★

PRODUCER Tom Beaujour
LABEL American Laundromat Records
RELEASE DATE Feb. 17

It has been more than two decades since The Juliana Hatfield Three's last, and only, full-length, *Become What You Are*, helped make its frontwoman an alt-rock darling. She remained remarkably prolific (releasing five LPs, solo and with collaborative projects, in the past five years alone), but the 1993 set boasted what is likely Hatfield's defining song, the sweetly caustic "My Sister." As a result, Hatfield's JH3 era, with drummer Todd Philips and bassist Dean Fisher, has come to be regarded as her watershed moment.

All of which means *Whatever, My Love* arrives with an extra bit of

anticipation from Hatfield enthusiasts. And, much like its forebear, the album's 12 tunes are tight, tidy pop-rockers, presented in her characteristic straightforward-yet-slightly-skewed manner. See the needlepoint guitar that tears through the otherwise unadorned power-pop chugger "Push Pin," or how, on "Wood," her voice virtually mimics every twist of the circular chord progression.

Speaking of that voice, Hatfield, now 47, still sounds very much the eternal adolescent, her phrasing and timbre pegged somewhere between coiled petulance and blunt indifference. It's

her most distinctive asset, and a perfect foil for her vivid if seemingly tossed-off character sketches: the boyfriend who shoots up in front of her in "Ordinary Guy," the dude in "I'm Shy" with the "messed up hair and the Corvair."

But Hatfield is at her descriptive best on "I Don't Know What to Do With My Hands," where, during the course of three-and-a-half minutes, she does pretty much nothing: scratches her shoulder, bites her nails, peels a label off a bottle. It's an inertia that contains oceans of restlessness, perfect for an artist resurrecting her encased-in-alt-rock-amber past. —RICH BIENSTOCK

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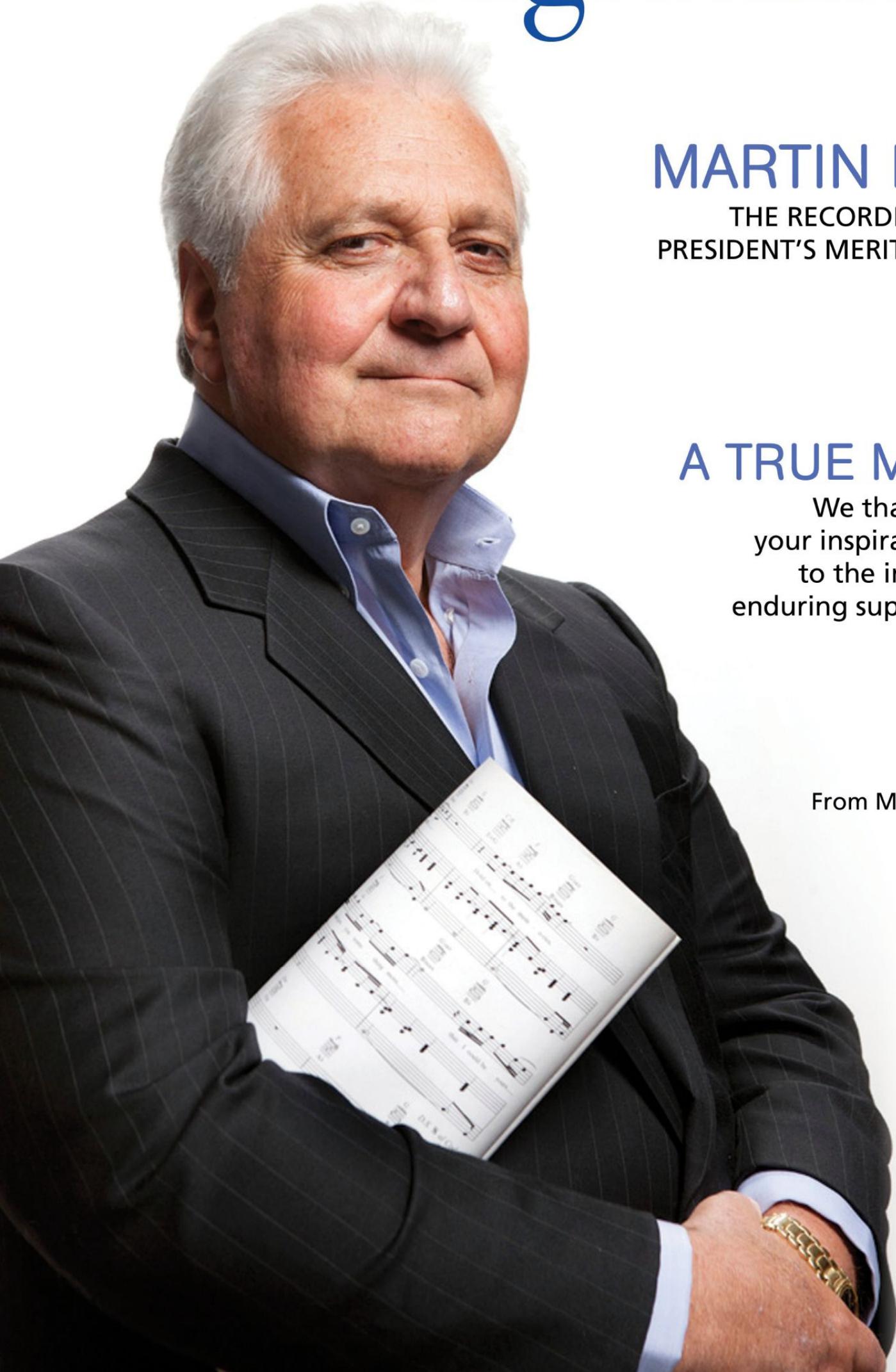
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Give This Man A Cigar! Sony/ATV's Martin Bandier Gets President's Merit Award From Recording Academy

BY THOM DUFFY

I

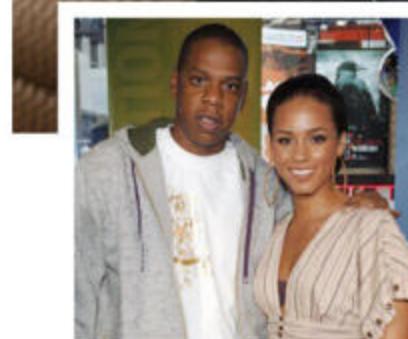
IT HAS BEEN A GOOD FEW MONTHS for Martin Bandier, chairman/CEO of Sony/ATV Music Publishing, who received exciting news on two fronts: a top industry honor and easier access to his beloved cigars.

The Recording Academy last November announced that Bandier, 73, will receive the President's Merit Award at the Grammy Salute to Industry Icons on Feb. 7, at the pre-Grammy bash hosted by Clive Davis. The award, which never before has been given to a music publisher, recognizes an executive's career contributions to the music business and philanthropic endeavors. Then, in December, President Barack Obama announced diplomatic moves with Cuba that could increase import availability of personal products, including cigars.

"I smoke Trinidads when I can get them," says Bandier. "Hopefully, I will be able to buy them more readily."

Seizing opportunities in a changing landscape is how Bandier built his 40-year career. Since 2007, he has led Sony/ATV, the world's largest music publisher. And he has given back: 100 students have graduated from the selective Bandier Program for Music and Entertainment Industries, which he founded in 2006 at Syracuse University, his alma mater.

Longtime friend and top music industry attorney Allen Grubman sums up his pal: "Marty is without a doubt the greatest music publisher of his generation." •



Bandier (center) is the first music publisher to receive the President's Merit Award. Clockwise from top left: Gathered in the late '80s with colleagues (from left) Michael Klenfer, Charles Koppelman, Bob Buziak and Rick Dobbis; at the family piano; with wife Dorothy at the 2013 Pre-Grammy Gala; with Taylor Swift at a Knicks game in November 2014; Recording Academy president/CEO Neil Portnow (left) and Sony Music Entertainment chief creative officer Clive Davis, who will present Bandier's award; rolling the dice with Kenny Rogers (second from right); Jay-Z and Alicia Keys at the 2006 announcement of the Bandier Program. Inset: *Billboard* reported in 1989 on his rise to head of EMI Music Publishing.

PROMOTION

EVENTS & HAPPENINGS

WINTERFEST 2015

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Billboard Winterfest once again brought music to the mountains during the Sundance Film Festival with a four-night concert series presented by Citi. Taking place at premier music venue Park City Live, the concerts featured electrifying performances that entertained film and music enthusiasts alike. Additional partners included American Airlines, Marshall Headphones, YouTube and Chobani.



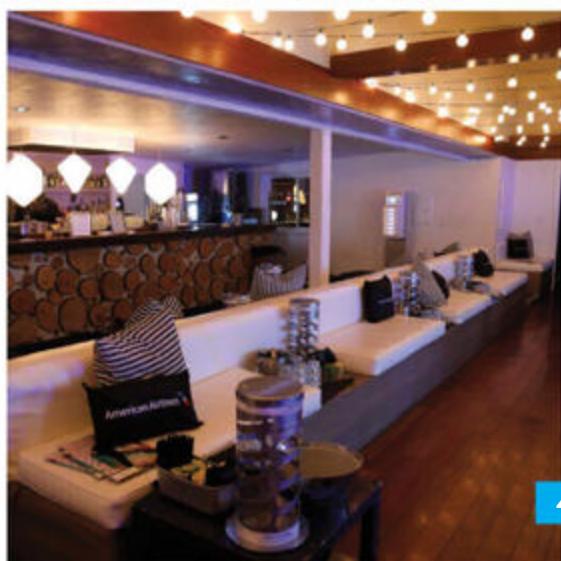
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1. Citi was the presenting sponsor at *Billboard*'s Winterfest, giving its cardmembers exclusive access to the nightly concerts.
2. Skrillex sets the crowd afire with his signature dubstep style at *Billboard*'s Jan. 23 Winterfest show.
3. YouTube star iJustine interviews actor Kevin Bacon in the *Billboard* Studio, outfitted by Marshall Headphones.
4. American Airlines took over The Skybar at Park City Live, treating VIP guests to signature cocktails and charging stations.
5. Iggy Azalea heats up Park City Live on Jan. 24 with a rousing performance.
6. YouTube artist Hoodie Allen hypes up the crowd before Iggy Azalea takes the stage.

AIRPLANE MODE ENGAGED.

A wide-angle photograph of a tropical coastline. In the foreground, dark, jagged lava rocks line the shore. To the left, a rocky beach with grey pebbles meets the ocean. A man in swim trunks is captured mid-air, performing a cliff jump from a large rock into the bright blue water. To the right, a woman in a bikini and a straw hat sits on a rock, watching him. The background features a lush, green hillside covered in tropical vegetation under a bright, slightly cloudy sky.

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26 Years Ago ROXETTE POPPED ONTO THE HOT 100

The Swedish duo gained its first top 40 hit — and international success — thanks to an exchange student who brought its CD back to the States

LONG BEFORE THE INTERNET WIRED the planet, the easiest way for Americans to hear Swedish pop music was to visit the country. That's what exchange student Dean Cushman of Minneapolis was doing when he saw one of Sweden's top acts, Roxette — duo Per Gessle and Marie Fredriksson, then 29 and 30, respectively, — in concert. Impressed, he brought a copy of the pair's second album, *Look Sharp!*, back to the United States and made his local top 40 station, KDWB, aware of it.

KDWB's program director, Brian Phillips (now president of CMT), began spinning album track "The Look," powered by crunchy guitar riffs and a "na-na, na-na-na" hook. He also sent tapes of it to other stations, and its airplay spurred EMI, Roxette's

label in Sweden, to sign the duo to an American deal. By the time official promotion began, the song had already soared onto the Feb. 11, 1989 *Billboard Hot 100* at No. 50. Eight weeks later, it was No. 1. "You have to have the goods to get going, but life would be quite different without 'The Look' happening," says Gessle. "Fate came our way."

Roxette ruled the Hot 100 three more times through 1991, with "Listen to Your Heart," the *Pretty Woman* soundtrack single "It Must Have Been Love" and "Joyride."

Nearly 30 years after they teamed, Gessle and Fredriksson continue to tour and record.

And Cushman? He has since befriended the two artists, who autographed the very CD that propelled Roxette to international stardom.

—GARY TRUST

REWINDING
THE
CHARTS



Gessle (left) and Fredriksson celebrated their first U.S. No. 1 single in 1989 with a custom-made cake.

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